

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama

No. 4552.

SATURDAY, JANUARY 23, 1915.

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REGISTERED AS A NEWSPAPER.

## Lectures.

### THE BRITISH ACADEMY.

**THE SCHWEICH LECTURES ON BIBLICAL ARCHEOLOGY.**  
The Rev. Canon A. VAN HONACKER, D.D., Professor of Hebrew and Old Testament at the University of Louvain, will give a COURSE OF THREE LECTURES ON 'A JUDEO-ARAMAAN COMMUNITY AT ELEPHANTINE IN KGYPT IN THE SIXTH AND FIFTH CENTURIES B.C.' on JANUARY 28, and FEBRUARY 1 and 4, at 5.30 p.m., in the Theatre, Burlington Gardens, W. These Lectures are free, by invitation, for which application should be made by letter to THE SECRETARY, The British Academy, Burlington House, W.

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## BUSINESS.

"Who dies if England lives?" and to-day England is living—not merely existing, as she had come to do after many years of peace. From her workshops and offices her young manhood has gone forth to endure hardships, a fraction of which imposed on them by "Captains of Industry" would have brought on an unparalleled Labour war. Is it alone because their homes are threatened? That will, of course, account for much, but not for all. It will not account for the men's very real uplift of spirit. Is it, then, the Englishman's love of killing? No; because the spiritual light that illumines many a young soldier's face can by no stretch of imagination be called bloodthirsty. The only answer we have found to account for the new spirit which is abroad is that men have, after years of slavery to materialism, received the clear call of duty to give themselves in the service of an ideal.

And what have you to say to it, you so-called Captains of Industry? How often have your grave composites succeeded in bringing anything like such a glow into the faces of your employees when faced with hardship and difficulty as do these young army captains, whose willingness to share all the fortunes of their men is a thing taken for granted? Is this business of death ever to be so much more ennobling than the business of life? Will you again quench the light that burns in the countenances of these men when they turn themselves back from the battlefield to the factory and the shop? or will they find on their return that they have done more than save England from the evil abroad—that their nobility has shamed the evil from our midst? We must answer the question now before those men who have given us proof of willingness to fight and die in suppression of wrong are forced to extremes in the cause of our education.

We are happy in the belief that public opinion is ripe for a change, but so overlaid with the enervating gold-dust of prosperity have our business energies become that nothing less than the present fiery blast could free them. Even now

the individual is wont to confine himself to deploring his own helplessness. This article is written for the individual with the purpose of showing that never before was inertia more reprehensible.

We will deal first with an article which makes particular appeal to the individual now. We refer to that national institution which has become, according to almost universal opinion, more and more commercialized, and, unhappily, in consequence more and more debased—the Press. Almost everybody derides it, but nobody troubles to put his protest into the practical shape of refusing the invitation of those flaunting placards, obviously set out with only one purpose—"It's your money we want." How we loved *Punch* for that joke of the urchin who warned the gentleman that he'd better buy his evening paper, or he'd miss the news altogether, owing to the liability of its being contradicted on the morrow! But how many coppers have been saved thereby for better spending? We hear the reader with a philosophic air murmur something about the majority of men being fools. Perhaps so, but why advertise yourself nightly to everybody as forming one of the majority?—"Withholding a copper a day," you reply, "won't stop it." No, but it is individual coppers which make such things "business propositions," and yours is one of them. "But we should lose one of our great institutions—a cheap Press." And well lost it would be, if it can only be maintained by an institution so largely parasitic as advertising. You must have news, you say. Well, we grant that, but why not exercise your right as a consumer as you do in other ways? The juiciest steak in the world is rejected by you if it is served on a dirty plate. Not long ago a big catering firm suffered great commercial damage because its customers were told that its kitchens were badly conducted. Does it ever occur to you to question how and where your daily mental food is prepared—what dirtiness your head chefs dabble in while they are supposed to be superintending the stuff for your consumption? Are you aware that by the side of your dish is something very like a pig-trough, and that your caterer exists himself on that, while his reputation exists on what he gives you? Sometimes you get a shock because some of the mess spills over into your food; but even that does not awaken you to the fact that the kitchen is not clean. And the pity of it is that it need not be so, if you insisted; for there are clean kitchens.

We have but touched the fringe of the subject of the Press. We look forward to the day when newspaper proprietors, one and all, will recognize their responsibilities, and when the whole of their business will bear investigation—a day when such a proprietor will boldly say to the public: "This paper relies on your support alone for its existence. I have organized its production under conditions I am proud of, and I am giving you, and advocating, the truth, so far as I know it, in all that I do, without regard to my own personal ad-

vancement." Some have tried to do it, but have failed—a few are still trying. Are they to fail too, and will you, the individual reader, shoulder your responsibility for their failure?

The small space allotted to this "unliterary" article is so nearly filled that we can only indicate this week the direction our ideas are likely to take, if we are permitted space in future issues. We want to comment on all sorts of business, not merely on our frankly commercialized "Press."

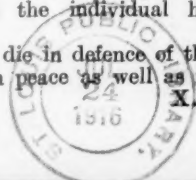
The phraseology currently used in speaking of anything is not a bad indication of its character. If we apply the test to business, we get such phrases as "Business is business"—used as an indication that nothing like altruism is to interfere with its rigorous course. "I'm not in business for my health," is another frequent comment; "Or for anybody else's" is usually the unfortunate corollary. We have got so used to this point of view that we have ceased to fight against the sordidness which taints the major part of life.

In combating the evil of drink, we are at last learning that the man who provides a counter-attraction renders a better service than the mere preacher against intemperance, or giver of donations to societies for its suppression.

Would-be social reformers fear the effect of militarism only less than that of alcohol. We suggest to them that both evils are best combated by counter-attractions. In other words, instead of making profits wherewith to endow agencies for peace propaganda they should concentrate their attention on improving industrial conditions. As we have said, our appeal is going to be especially to the individual. The formation of societies to advocate this and that reform seems literally without end, and there is a danger of losing sight of the individual in the maze of "movements." Continually we hear it said of different bodies of men, alike by those who wish them well and those who fear them: "Ah! when they understand their power used collectively!" What the present writer hopes to bring home is the power, and therefore the responsibility, of the individual acting as such. Hundreds of thousands have united to lay down their lives on the field of battle. Lesser individual sacrifices seem much harder to many of us, probably because we do not understand how much can be accomplished by them, and because we have to make them again and again without any apparent result.

Slowly, indeed, is the individual learning his powers of accomplishment. One thing, thanks to those who have gone before us, he realizes in 1915 better, perhaps, than he did, and that is, that no material force can make him do what he decides not to do. Death, the glorious alternative, secures the individual his liberty of soul.

We must learn to die in defence of the liberty of the soul in peace as well as in war.



## LITERATURE

*The British Empire and the United States : a Review of their Relations during the Century of Peace following the Treaty of Ghent.* By William Archibald Dunning. (Allen & Unwin, 8s. 6d. net.)

THIS is no severely scientific study with elaborate foot-notes and a reasoned bibliography. Dr. Dunning has discarded altogether the machinery of history, and produced instead a finished piece of literature. He writes with an easy pen, by no means disdaining touches of humour, and with a discrimination that eliminates tediousness even from the details of a fisheries dispute. In the absence of authorities it is sometimes difficult to track down his statements of fact; still he evidently knows his subject from end to end, and his sense of proportion enables him to place in relief negotiations which British historians, however conscientious, have allowed to drop out of sight. Dr. Dunning is a downright American democrat with a *smile*, and for that reason he is not always quite at home with our political peculiarities. If Lord Salisbury ruffled American feeling, for example, it was less because he was a Tory aristocrat than because he lived in his study and but rarely came into contact with the workaday world. With that slight drawback, the praise bestowed by Viscount Bryce, in his excellent Introduction, on Dr. Dunning's impartiality is well deserved; he has throughout subordinated patriotism to truth.

Dr. Dunning takes up the story of international diplomacy with the Treaty of Ghent, which left many things unsettled, but left the way open for future understandings. If we take a general view of his narrative, we cannot fail to perceive that customs which both nations have abandoned were grievous stumbling-blocks. On our side there was that of naval impressment, and the consequent exercise of the right of search in a vexatious fashion. On the American side domestic slavery meant connivance in the slave trade, a commerce which, as many of Dr. Dunning's readers will learn with surprise, flourished long after the righteous Wilberforce was supposed to have swept it away.

Then there were questions of boundaries—trivial so long as the United States and Canada were sparsely populated, but critical when lumbermen and hunters began to occupy the debateful lands. Dr. Dunning has not much that is new to say about the settlement of the Maine and Oregon frontiers, but he brings out the curious point that Lord Aberdeen, reasonable though he was, imagined that Texas and California could be erected into independent States against the American advance to the South and West. The line between Canada and the United States is, to a large extent, artificial, since from the Rocky Mountains to the Pacific it coincides with the parallel of forty-nine degrees. With much insight Dr. Dunning

contends that conventional boundaries are more satisfactory than natural ones; once fixed, they leave fewer pretexts for controversy than the course of a many-branched river or the range of imperfectly explored highlands. The strategist might demur, but the statesman would heartily agree with him.

Nothing could be clearer than Dr. Dunning's account of the birth of the Monroe Doctrine, though we think that he somewhat exaggerates the dislike with which Canning, while prompting it, regarded the Americans. Sensitiveness was Canning's bane, and when affairs took a turn contrary to his expectations he was apt to indulge in petulance. No British statesman has ever seriously contested the view that the United States are justified in considering any attempt to extend the European system to any portion of the Western hemisphere as dangerous to their peace and safety. The most flagrant violation of that principle was the Mexican escapade of Napoleon III., into which he used all his art to lure us; and Dr. Dunning has inadvertently omitted to take the correctness of our diplomatists during that adventure as a set-off against the remissness of our law officers—they were to blame, as he says, and not Lord John Russell, in permitting the Alabama to be built and equipped in an English dockyard. But he frankly admits that the Monroe Doctrine has been put to uses for which it was never intended, notably by Secretary Olney. Very human, too, is his explanation of Olney's famous dispatch. President Cleveland's Government had been reproached at home for lack of virility, so it asserted itself with a vengeance at the expense of a foreign Power.

The great discovery, after all, in the diplomatic relations between the United States and ourselves has been the efficacy of arbitration. Dr. Dunning's relation of the progress of that principle, despite ultrapatriotic outbursts in the press and on the platform, will be read with pride on both sides of the Atlantic. Nor can there be any doubt that substantial justice has prevailed over all the subtleties of all the jurists. Dr. Dunning has slightly obscured this pleasing reflection by omitting to mention that in the Venezuelan case Great Britain was awarded the Schomburgk line for which she had contended from the beginning.

We cordially agree with Dr. Dunning that throughout the hundred years of peace "an intimate likemindedness" has worked for international amity. His analysis of its causes, too, can be accepted in respect of community of language and literature, though some of us may cherish the delusion that, so far from Poe having been received in this country with "distinct, if not wildly enthusiastic, recognition," we were his fervent admirers before the Americans came to appreciate him. But Dr. Dunning seems to us to undervalue religious influences—that of Moody and Sankey, for example—and to lay too much stress on political ones. We question if the British approaches to-

wards democracy have been much influenced by the American example, because American politicians have seldom been propagandists. Mazzini and Kossuth, Ledru-Rollin and Louis Blanc were forces in their day, but American ideas only came to us indirectly through Cobden and Bright. Still, we have no wish to dogmatize on the soul of a people, much less the souls of two; the likemindedness exists, whatever its origins may have been.

## FAMILIAR QUOTATIONS.

JOHN BARTLETT, who died in 1905 at the age of 85, had many years before his death acquired the same sort of fame as Webster. His surname stood everywhere for the dictionary of quotations which he introduced for the last time in its ninth edition of 1891. The title-page of the present issue, the tenth, gives no direct indication that the work is American. Bartlett's Preface of 1891, which is reprinted, is written from Cambridge, and refers to "an accomplished reader of the University Press." The ordinary man might well suppose that the English University and its Press were indicated, and be surprised at American spellings in the text. Bartlett, however, was an American; his Cambridge was in Massachusetts; and the editor of the latest issue of his book, Mr. Nathan Haskell Dole, writes his Preface from the Boston which is now much more important than its mother town in Lincolnshire.

It would be unreasonable to complain that an American book remains American, and it is happily true that authors of pre-eminent distinction have a reputation which crosses the Atlantic one way or the other; but, when we come to lesser men, there are differences in popularity between ourselves and the United States. Mr. Dole prints as more or less familiar the work of several authors whom the British reader will not know at all. The American bards of recent repute have no such name here as English singers. That he shows a lack of proportion in these selections need not be affirmed. It is more to the point that the authors generally quoted in this country, and hitherto largely neglected in books of quotations—Matthew Arnold is an instance—are now represented, so that the present edition shows a considerable advance on its predecessors. The twentieth century is particularly in need of such guides, for the popularizing of education has not produced an increase in accuracy or a zeal for exact knowledge. The man who went half across London to correct a comma would be regarded nowadays as an amiable lunatic, if not a dangerous pedant; and a reasonable gift of fluency will carry a writer unabashed

*Familiar Quotations : a Collection of Passages, Phrases, and Proverbs traced to their Sources in Ancient and Modern Literature.* By John Bartlett. Tenth Edition, revised and enlarged by Nathan Haskell Dole. (Macmillan & Co., 7s. 6d. net.)



over a crop of unnoted errors. In fact, he may know little more than the school-boy who made "the unemployed" into "hors d'œuvres," and Euclid into the Complete Angler; and he may argue with all the bravery of the semi-educated that he has just about as much skill and knowledge as the public wants. Meanwhile the patient scholar goes on working, and his results are ignored. When he writes to the papers, his corrections are frequently not inserted; when he notes in a review an obvious mistake in a book (correcting, for instance, the "capacious appetite" of a sick man near his end into "capricious"), publishers pay no attention to his work, and a new edition retains the printer's nonsense.

It seems worth while, however, in spite of such discouragement, to keep a decent standard of care and accuracy, and to devote to books of worth something more than the casual glances of the ready reporter. In a book of quotations the compiler must, we imagine, depend to a certain extent on his personal taste, and print the things which in his view ought to be quoted. Mr. Dole tells us that Bartlett's taste was impeccable, and, paying a graceful compliment to *Notes and Queries*, explains that those who use its columns would need a collection "as big as the Encyclopedia." The present reviewer does not rely on his own taste for possible quotations; the additions he suggests are founded on the notes and collections of many years, and verified in the spirit of Capt. Cuttle: "Let us overhaul the wolume, and there find it."

The main body of Bartlett's collections has been left practically unchanged, and gives with a number of useful cross-references a fairly full representation of those authors whose sayings are household words. To Shakespeare should be added ('2 Henry IV., V. ii.)

Not Amurath an Amurath succeeds,  
which was the subject of recent inquiry,  
and Edgar's reproof of Gloucester in  
'King Lear,' V. ii.,

Men must endure  
Their going hence, even as their coming hither:  
Ripeness is all.

The section devoted to Milton might include "fit audience find, though few" ('Paradise Lost,' vii.), and the "tame villatic fowl" of 'Samson Agonistes.'

The description of the temple in 'The Mourning Bride' should have been added to Congreve. It was the subject of a famous reference by Johnson, who recollected nothing in Shakespeare equal to it, and it is exceptionally interesting as one of the earliest appreciations of architecture in poetry. The first quotation from Isaac Watts should have a cross-reference to the parody on p. 845. The list of Johnson's sayings is typical of a certain vagueness in adding references which prevails elsewhere. We find "Life of Johnson (Boswell)," but merely "Hawkins" with page-references we are unable to verify, though few people comparatively know that Hawkins also wrote a 'Life of Johnson.' Johnson's description of a second marriage as "the triumph of

hope over experience" should certainly have been quoted. It has been ascribed by an excellent journalist to an American story-teller, but it will be found in Boswell's 'Life' under the year 1770.

To come to the moderns, Mr. Dole has made his selections usually with excellent taste; but either America differs widely from the British Isles in its favourite quotations, or Mr. Dole has made no particular effort to discover what is really most quoted. An inquiry extended to a host of newspapers some years since showed that journalists quote Dickens far more than any other author, and the reason seems clear. They can brighten their writing with a touch of humour which is generally understood. So Dickens is of real importance in a book of this kind. Yet he is inadequately treated. We need only say that three references are considered sufficient for 'Pickwick.' Another familiar source of humour, Mr. Jorrocks, does not figure in this book at all.

We find a good list of Disraeli's best things, though we miss "the gondola of London," which, perhaps, was stolen from Balzac. A question which has puzzled *Notes and Queries* is solved in the last passage from Charles Kingsley about "divine discontent." Lowell occupies some nine pages, a larger amount than any English editor could allow him, though he said and wrote excellent things. Does he, indeed, deserve nine times as much space as Ruskin? The section on Matthew Arnold, as we have said, is good, but it is strange to find a really familiar quotation from his sonnets omitted—the reference to Sophocles,

Who saw life steadily and saw it whole,

in the sonnet 'To a Friend.' Arnold's prose quotations might have included his description of Shelley as a "beautiful and ineffectual angel"; and how could Mr. Dole omit the immortal eulogy of Oxford? We thought that it was known and prized all the world over. Has America, deep in Teutonic lore, already forgotten it? Mark Twain does not get so much recognition as we expected, but there are a number of verse-writers, such as George Henry Boker and Julia A. Fletcher Carney, who share with John Davidson, Alfred Austin, and Lord Rosebery the privilege of two quotations apiece. We are glad to find the list of Tennysonian jewels a long one, and a satisfactory record of Browning, but for one strange omission. A quotation belongs to him (see 'By the Fireside') which many a sportsman uses in ignorance of its author:—

Oh, the little more, and how much it is!  
And the little less, and what worlds away!

But perhaps America does not use this passage, and prefers Shakespeare's

A little  
More than a little is by much too much.

Mr. Kipling is the author who has most distinctly made his mark since the nineties, and the list of quotations from him is decidedly helpful. We miss, however,

Romance brought up the 9.15;

and a passage which appeals to a Briton more than an American, and has the stamp of a classic in being frequently misquoted. The opening lines of 'The English Flag' are

Winds of the world, give answer! They are  
whimpering to and fro—  
And what should they know of England who only  
England know?

We are glad to see some quotations from W. S. Gilbert's famous plays, but the references given for them are vague. The opera should be mentioned in each case.

The section of 'Translations' includes very few things which are really cited to-day. So far as it concerns the "learned and authentic fellows" of ancient Greece and Rome, it might have been omitted, for other books give a fuller record of them. The translations supplied here are not of the best: they miss, for instance, the concise vigour of Tacitus, and they need the annotating hand of the expert. Such references as "Frag. 146, 227," &c., in regard to quotations "Of Unknown Authorship," are wholly meaningless. The details as to the source of "Quem Juppiter vult perdere," so far as they are known, are collected in Jebb's edition of the 'Antigone' of Sophocles, Appendix, on l. 622. The reply of Themistocles to the man of Seriphus is here ascribed to Plutarch, but it is extant in an earlier and greater writer, for Plato includes it in Book I. of the 'Republic.'

There is a good deal of interesting matter given under translations other than classical. Voltaire, Tolstoy, Nietzsche, and Ibsen all supply notable passages. But the three quotations from the last-named are not so well known as three others: the references in 'The Master Builder' to "the young generation knocking at the door"; the fantastic vision of Lövborg "with vine-leaves in his hair" in 'Hedda Gabler'; and the final words of that play, when Hedda has shot herself, "People don't do such things." The single verse quoted from Uhland belongs to the poem beginning, in its English form,

Many a year is in its grave.

This translation, though well known, has been wrongly ascribed to Longfellow, and here is only annotated with a reference to *The Edinburgh Review*. It was made by Sarah Austin.

'Familiar Quotations' has so well established a reputation that it is not necessary to explain the abundant help it will provide for readers and writers. We have thought it more useful to supply a few possible additions to its wide store; but we ought to add that we have looked very often for passages and found them in their right place, correctly ascribed and printed.

An excellent Index adds much to the value of the work, which, in view of the mass of detail it contains and the extent of its learning—it runs to 1,454 pages—is sold at a very moderate price. The editor must have had a long and, we trust, an agreeable task in bringing the book up to date. We greet him in the familiar phrase of Shakespeare: "Happy man be his dole!"



*St. Augustine: Aspects of his Life and Thought.* By W. Montgomery. (Hodder & Stoughton, 5s. net.)

ST. AUGUSTINE has not exercised much influence over English thought in recent years, and few books of any mark have been devoted to the study of his teaching. We may account for this omission partly by a revival of theological interest in the Greek Fathers, who offer many more points of contact with the universalism of the modern mind; but perhaps even more by an instinctive dislike for the spiritual passion and the introspective subtlety of the African saint. The 'Confessions' has been honoured by several fine editions, but it may be doubted whether it is a book which has been much read as a whole. It is one of the conspicuous merits of Mr. Montgomery's series of lectures that he combats this indifference in the most effective way by selecting exactly those aspects of St. Augustine's life and thought which link him most closely with our own interests. The saint is for him not the metaphysical theologian, but first and last the intrepid pioneer in the practice of moral observation and the study of religious psychology. He even goes so far as to emphasize the difference between the deficiencies which St. Augustine exhibits as a metaphysician and his conspicuous genius as a psychologist. Here at once the reader finds himself in contact with contemporary interests, and surrenders at discretion to the illuminating discussion of the nature of memory and the problems presented by the passions of the crowd or the experience of childhood.

"We are accustomed to think [Mr. Montgomery writes] that the psychology of crowds is a modern study, and many modern critics have illustrated how a crowd absorbs the personalities composing it into something simpler, cruder, more vehement, of which the individuals in turn become the organs. As the German dramatist Keyserling makes one of his revolutionaries say, 'It shouts through one.' Now Augustine gives us just this in one of his illuminating phrases: 'He was no longer the man who had come thither, but one of the crowd' ('unus de turba'), infected as it were with its blood-thirsty excitement."

Another equally telling illustration is drawn from the 'De Catechizandis Rudibus,' where St. Augustine emphasizes the need of a sympathetic disposition if the teacher is to escape the snare of tedium owing to the constant repetition of the elementary part of his work.

"Is it not a common experience that when we show to persons who have never seen them before beautiful views, whether in the city or the country, which we have been in the habit of passing by without any sense of pleasure, simply because we have become so accustomed to the sight of them, we find our own enjoyment renewed in their enjoyment of the novelty of the scene?"

Certainly St. Augustine the psychologist, with his keenness and penetration, and an accuracy which has not been surpassed by modern scientific methods, conciliates our interest in him as a thinker and

preacher. Though he becomes formal sometimes, he never leaves the corrective discipline of his own experience far behind. In his doctrine of sin, for instance, there is some tincture of Manichæan dualism, and, at least in expression, of the Greek theory that no one sins deliberately; but these speculative aspects of the matter are subordinate to the sense of moral tragedy in his own heart, and the divine act of deliverance in which the tragedy is annulled. As Mr. Montgomery justly remarks, "it was this sense of a truth verified in experience which was the ultimate driving power of his anti-Pelagian polemics." In the lecture on St. Augustine as expositor and preacher there are numerous interesting side-lights on his method, which in its directness and common sense, combined with a real feeling for the value of history, touches our own need more closely than the exegetical extravagance of a later age. We have room for only one passage. It is unnecessary to point its moral in view of the recent revival of a mythical school in our midst:—

"Before all things, brethren, we earnestly exhort and instruct you in the name of the Lord that when you hear expounded the symbolical meaning of a passage of Scripture which narrates facts, you should first believe that what you read happened as it is stated; lest, the foundation of fact being removed, you should seek to build, as it were, in the air."

We may say in conclusion that, though the book is intended for the ordinary reader, it bears the marks on every page of the easy mastery of the true scholar. Mr. Montgomery has drawn his material from a wide field, and emphasized the psychological interest of several of the less familiar writings of St. Augustine. In doing so he has made the small band of specialists his debtor by many acute observations and suggestions, without spoiling the larger appeal of his book to all who retain their interest in the vital problems of religion. But this is what we should expect from one of the editors of the excellent Cambridge edition of the 'Confessions.'

#### *The Art and Craft of Letters: Criticism.*

By P. P. Howe.—*Parody.* By Christopher Stone.—*The Essay.* By Orlo Williams.—*The Ballad.* By Frank Sidgwick. (Martin Secker, 1s. net each.)

IN the second batch of these little books the authors have endeavoured to avoid the waste of the small number of pages at their disposal by the repetition of such a critical tussle as that between Mr. John Palmer and Mr. Gilbert Cannan in the first issue of the series. Here there has been a distinct attempt at just demarcation; indeed, we are inclined to suspect three of the writers of collusion. Mr. P. P. Howe says: "Of all the writers of our day, we are surest of Mr. Max Beerbohm." Mr. Orlo Williams tells us that "he [Mr. Beerbohm] has been welcomed more than once by enthusiastic critics as one of England's great essayists for all time," and is in-

clined to regard the verdict with approval. Mr. Christopher Stone is at least as emphatic: "It is too early to say with confidence that Mr. Max Beerbohm's 'Christmas Garland' contains the finest set of parodies that have ever emanated from one brain; but there are not a few critics who would endorse such an estimate."

Mr. Howe on 'Criticism' writes with a thorough appreciation of the difficulties and temptations which confront the reviewer. He regards "self-surrender" as the most necessary of a critic's qualities; he attempts to separate the functions of the "artist" from those of the "critic"; and, having performed this piece of ritual to his satisfaction, he discusses the salient characteristics of several outstanding critics. In so brief an essay a writer could do no more, and might do far less. Nevertheless, Mr. Howe seems to overlook one essential part of the good critic's equipment—a mental resilience, an elasticity which does not become mere flabbiness after forced and frequent contact with inferior work. His search for genius must be no less keen than that of Diogenes for an honest man, but he must not allow his temper to suffer as Diogenes did. He must not complain if his thirst for spiritual adventure takes him into a far wilderness.

Mr. Stone on 'Parody' takes the line that his subject is "a department of pure criticism," and gives a short history of parody in the English language, with numerous examples. He briefly reviews the standard anthologies, and adds enlightening comments. One does not readily realize the enormous scope of the study and imitation of mannerisms; the forms of parody are legion. Between the easy distortion of

Wink to me only with thine eyes,  
And I will blink with mine,

and the merciless caricature of an author, drawn with his own pencil, there lies an extraordinary diversity of opportunities for the parodist. Sound and sense and style must each have their part in a perfect parody. We do not follow Mr. Stone in his contention that a parody must be written only to the discredit, as it were, of its original. Surely the contents of 'A Christmas Garland' are none the less parodies because they all turn upon the subject of Christmas. If this is conceded, why does the writer admit 'Absolute and Abitofhell' to be a parody of Dryden only with a qualification? Although the Rev. R. A. Knox's version of 'Absalom and Achitophel' deals with 'Foundations' and Modernism generally, it is none the less a criticism in a real sense of the earlier poet; unless Mr. Knox had understood his Dryden very well, he could not have written the parody. Mr. Stone does not mention dramatic parody, of which our literature contains many illustrations, from 'The Rehearsal' to 'A Slice of Life' and 'How He Lied to her Husband.'

The Essay, according to Mr. Williams, is in a bad way. He makes repeated

complaints of this nervous and weary world, fearing that a satisfactory resuscitation of the essay is hopeless on this side of a Wellsian Utopia. This indicates a lamentable state of mind, for Mr. Williams is far from niggardly in his definition; he would gather into his net almost everything in the nature of a digression. We cannot but suspect, however, that his pessimism is a trifle forced, for he himself recognizes a considerable number of living authors as essayists of worth, including some who, like Mr. Bernard Shaw and Mr. George Moore, have done their best work in other fields of literature, and in doing it have proved themselves masters of digression.

Mr. Frank Sidgwick's little book on 'The Ballad' differs in some respects from the others. It is written not so much to maintain a thesis as to provide an introduction to the subject. The author describes the probable process of ballad formation, and points out the effects of continued oral repetition upon songs: it is said that Russian popular songs are almost unrecognizable after they have been sung by a few successive generations of Siberian convicts. For the rest, we should say that this essay may be read to its best advantage as a preface to the four volumes of 'Popular Ballads of the Olden Time,' of which Mr. Sidgwick himself is the editor.

*A New English Dictionary on Historical Principles.—Su-Subterraneous.* (Vol. IX.) Edited by C. T. Onions. (Oxford, Clarendon Press, 2s. 6d.)

THIS single section of 64 pages is monopolized, only ten or twelve columns excepted, by compound words prefixed by "sub-," and so is likely to seem comparatively uninteresting to those who from necessity or choice peruse dictionaries (or portions of them) without skipping. Moreover, the proportion of technical terms, many of them obsolete or unimportant, is exceptionally high: while the number of words not registered in earlier dictionaries is too vast for an attempt at representative selection. The article on the prefix "sub-," which occupies nearly seventeen columns, contains many such words among its hundreds of rare technical terms.

Yet highly interesting and important entries abound, as the mention of "sub-conscious," "subdue," "subject" (sb., adj.), "sublime," "submarine," "submit," "subscribe," "substitute" (sb., adj., vb.) is sufficient to show. Research can detect a humorous element, represented, for instance, by a "sublevaminous [explained as "sustaining," but "uplifting" seems preferable] Providence," Feltham, 1661. "His little girl is a Sub-lapsarian," R. S. Hawker writes in 1851. Following the 'N.E.D.' and other dictionaries, we refer our readers for fuller information as to the child's theological tenets to "Infralapsarian A." The sonorous "sub-olivaceo-flavescent" needs no comment as applied to the snake *Coluber nasicornis*,

1802, in the article "sub-," 20 a. "Subshrub," "subshrubby," suggest that botanists, by cultivating their appreciation of tints and scents, weaken that of euphony.

A few of the exceptional multitude of terms not found in other English dictionaries are noteworthy as not being technical, and apparently less rare than the average examples. "Suada," the Roman goddess of persuasion, is quoted twice as meaning "persuasiveness," 1593, 1621; "suant," sb.—a flat fish, before 1609, 1615, Northumbrian name of plaice, 1847; "suaviloquence," before 1649, and 1805, 1860; "subsecive," adj.—spare, seventeenth century and 1832 (Southey); "subsidy," vb. (Carlyle only according to 'N.E.D.'): lastly "subrision," defined as "The or an act of smiling," 1658, 1798, 1860, J. H. Stirling. In the first of the Latin phrases introduced by "sub" given in the article on that preposition the 'N.E.D.' sets its users a puzzle as follows:—

"1. *sub camino* (?). 1734. *SHORT, Nat. Hist. Min. Waters*, 132. He posts off to one of the obscure Universities in Holland or France, gets dubbed Doctor with a *sub Camino* Degree in Physick."

The degree—obviously counterfeit—would be indicated as "coined" by an allusion to the smithy, and understood by those who knew French. The transition from the idea of "smith's work" to "dishonesty" is seen as early as Plautus, who terms a device or trick *fabrica*.

The sixteenth- and seventeenth-century "suave," adj., for which the earliest quotations are Scotch, seems to have been revived by Charlotte Brontë, 1847–49–53, joined by Lytton, 1853. Three islets in the sea of "sub"-prefixed words are formed by the Indian "subah" and its derivatives; the Indian "subjee" = leaves, &c., of Indian hemp, used to make bhang; and the Latin "süber," defined in chief as "The bark or periderm of the cork-tree; cork." The first quotation (1800), perhaps including Latin usage, runs "Suber—this name is used to denote common cork wood." This third intrusion on "sub-" is followed by a column and a half of "suber" derivatives and the Late Latin "subet(h)," from the Arabic *subāt* = morbid sleep, akin to "Sab-bath." The metaphorical use of "subacid," sb., "a little s.," 1838, and 1840 (Hood, 'Up Rhine,' 198), and the derivative "subacidity," only quoted as metaphor (1833 Carlyle, 1886 *Law Journal*), have escaped lexicographic capture hitherto.

A good instance of the general superiority and copious illustration of this super-eminent dictionary is afforded, in the comparatively small space of about two columns, by the admirable treatment of the important verb "subsist," in three divisions with thirteen sections containing twenty-three separate paragraphs of quotations, the first and earliest of which, meaning "To have an existence as a reality; to exist as a substance or entity," is "1549, *Bk. Com. Prayer*... of a reasonable soule and humayne fleshe subsisting." Meanings akin to the Classical Latin *subsistere* = to sustain, support, seem to have

been nearly a century later, and occupy the third division. The Latin *subsidiū*, whence "subsidy," is cited only from Pope in the 'Stanford Dictionary.' Before us are five quotations from 1640 to 1878 (Mark Pattison).

A further portion of Vol. X., by Sir James Murray, is announced for April 1st.

## GHOST STORIES.

THE compilers of 'True Irish Ghost Stories' have the merit of a brighter industry than that which uses a library ticket as if it were the key to all knowledge. Mr. Seymour contrived to get in touch with a number of persons to whom ghosts and uncanny phenomena have been as real as men and the things wrought by mechanics. The most interesting feature of the book, which derives incidents from more than fifty localities in Ireland, is its exhibition of the Poltergeist, that boisterous and annoying spirit which seems to aim at the acquisition of land or houseroom for itself by intimidating those who have a legal right to occupy its habitat. In the chapter on haunted houses in Dublin a Poltergeist answering to the name of "Corney" figures as a ghost who entertains "company," with the result that water in a tank is turned "black as ink," and bread and butter are "streaked with the marks of sooty fingers." Corney would "begin to speak" when an attempt was made to sell the house where he resided; and one is not surprised to be told that the house was marked "vacant" in the directory at the time when Mr. Seymour's informant wrote to him. Corney did not contribute, as have many Poltergeists, to the ill-repute of fairies. "I was a bad man, and I died the death," he said in a solemn moment.

Ghostly phenomena are as various as music-hall turns, and it is not necessarily the most spectacular which hold a critic's attention. One Irish ghost snores; another passes through solid matter; another substitutes ghost-light for that of the candle it has extinguished; another is accompanied by a "most appalling stench"; another divulges the whereabouts of a missing book; another scoops out a corpse's cardiac fat; another by cowed silence adds to the prestige of a good clergyman; while yet another frightens its clerical consultant by weirdly accurate information. Many are the marvels yelected "ghostly"; yet, after more than 150 pages of them, we find ourselves wondering why the ghost of a captain walking on fine soft sand made a sound as if it were treading on hard ground.

The authors do not shed any original light in the way of theory on their subject. They win, however, esteem by a reasonable

*True Irish Ghost Stories.* Compiled by St. John D. Seymour and Harry L. Neligan. (Dublin, Hodges & Figgis; London, Milford, 3s. 6d. net.)

*Another Grey Ghost Book.* By Jessie Adelaide Middleton. With a Chapter on Prophetic Dreams and a Note on Vampires. (Eveleigh Nash, 5s. net.)



credulity associated with a frank admission of the errors to which timorous and imaginative people are liable. We have noted some awkward peculiarities of diction.

'Another Grey Ghost Book' has been published by Miss Middleton, and it is not her fault that this spectral literature cannot appropriately assume the bright colours of "Fairy Books." Irony seems to decree that the posthumous appearances of human beings shall be usually unwelcome when spontaneous, and the present volume sustains the common opinion that a ghost is a dreary phenomenon. More than forty ghost stories are related, some of them resting on the evidence of well-known living people. One of our author's witnesses, Major-General Sir Alfred Turner, who asserts he has "seen no end of spirits," makes a distinction—not justified by etymology—between spirits and ghosts. "A ghost never rises above the astral. It is a thought-form," he says, and incidentally we may remark that it would be a good thing if the occult meaning of "astral" were definitely settled by lexicographers; even the 'New English Dictionary' is strangely deficient in its treatment of the word.

Miss Middleton professes to have "authenticated" all her stories, and the assurance is acceptable in view of the suspicious brilliance of some of the feats she records. Take, for instance, that of the lady hairdresser whose ghost, after her suicide, shampooed a customer in "a shop which stands in the south-west district of London." More bizarre, and at the same time more artistic, is the tale of a mat made of hair which obeyed the spell that a wicked Indian intended to operate upon a lady "with beautiful red-gold hair," who induced him to think that a hair out of the mat came from her head. Miss Frances Dillon, the actress, supplies a terrible experience she had with the ghost of a hunchback at Buxton.

It will be observed that all Miss Middleton's stories are not ghost-stories; her book, however, is not less interesting on that account. She has slipped in the spelling of Dr. Augustus Jessopp's name throughout the narrative of his adventure in Lord Orford's library.

*Studies and Notes supplementary to Stubbs' Constitutional History.* II. By Charles Petit-Dutaillis. "Historical Series," No. XXII. (Manchester University Press, 5s. net.)

In this book M. Petit-Dutaillis continues his critical studies on Stubbs's great 'History,' which is now appearing in a French translation. The first instalment, which was published by the Manchester University Press in 1908, contained twelve studies bearing on Stubbs's first volume; in the present case there are only two, M. Petit-Dutaillis having found that Stubbs's second volume stood less in need of revision than the first. These studies, which deal with the Forest and the

Rising of 1381, are, however, fairly lengthy, and it need hardly be added that they exhibit the same thoroughness and critical ability as their predecessors.

Stubbs would have been the last person to claim finality for his conclusions: indeed, he exhibited at times a diffidence in giving his judgments which is remarkable in view of the immense labour—much of it of a pioneer sort—which he spent at his task, and he would undoubtedly have welcomed the criticism and the juster view which modern research and scholarship have made possible. The justification for the present study on the Forest consists in Stubbs's neglect of its importance, for it was an institution which not only exhibited some of the more prominent features of mediæval society, law, and administration, but also had a considerable bearing on the constitutional crises of the thirteenth and fourteenth centuries, and, indeed, was not without importance in the struggle against the Stuarts. M. Petit-Dutaillis has made good use of the investigations of Liebermann into the 'Constitutiones' attributed to Cnut, and of the volumes of 'Select Pleas of the Forest' edited by Mr. G. J. Turner for the Selden Society. With this and other material he has produced an illuminating study of the Forest, its organization and judicial system, and its economic and political importance from its origin and development under the Norman kings to its decay in the sixteenth century.

Stubbs's account of the complex causes of the great rising of 1381 stands in more need of revision than his history of the Forest, for scarcely any episode of English mediæval history has had more light thrown upon it by modern historians than this, the rebellion which he himself called "one of the most portentous phenomena in the whole of English history." Stubbs relied too implicitly upon the theory of Thorold Rogers, that one of the chief causes of the revolt was the action of the landed aristocracy, who, compelled by the abolition of villein services to employ hired labourers to cultivate their own demesnes, were unable after the Black Death to secure a plentiful supply of labour, and accordingly desired to return to the old system.

Maitland, Leadam, Prof. Ashley, and Dr. Vinogradoff—if we may now claim by adoption the Oxford Professor—among English scholars; Messrs. Page and Cheyney, and the brilliant young French scholar André Réville, whose untimely death cut short a career of wonderful promise—all have shown that the somewhat facile generalizations of Rogers are no longer tenable. It is now well established that the substitution of money rents for labour services had, in fact, not proceeded to anything like the extent which was necessary to support this theory, and that in some cases at least it was a change which, far from being inimical to the interests of the landed classes, was favourable to them, and unfavourable to those of the villeins. To attribute what was in effect a national rising mainly to a single economic cause was to offer an explanation

at once inadequate and misleading. The revolt of 1381 was, as M. Petit-Dutaillis says,

"a settlement of old scores of every kind. It was above all an eruption of long-cherished envy, hatred, and malice—feelings which had every excuse—towards the selfishness of the rich.... It has some of the characteristics of a political movement, of a religious movement, and especially of a social movement; but none of these terms defines it sufficiently, and even if one uses all three to describe it, there is still a danger of giving a false expression."

M. Petit-Dutaillis examines in detail the various causes. The economic and social consequences of the Black Death were the more important of these, and he traces their effects on the rural and urban populations, the growing resentment against villein tenure and villein status, the indignation against the rigorous statutes aimed at combinations, and the reverberations among other classes which these various causes put into motion. The French war, with its consequent taxation, also contributed to the existing discontent, and, when once the rising had taken hold, the occasion was seized for the settlement of local and insignificant quarrels.

A vast amount of industry must have gone to the making of these 'Studies,' and no important statement is made for which good evidence is not forthcoming; but M. Petit-Dutaillis handles in an easy way the mass of material at his disposal, and the result is worthy of his reputation. The translation is by Mr. W. T. Waugh.

*The Place-Names of Sussex.* By R. G. Roberts. (Cambridge University Press, 10s. net.)

As a volume in "The Cambridge Archaeological and Ethnological Series," Mr. R. G. Roberts has published an academic dissertation on 'The Place-Names of Sussex,' originally written for a degree in the University of Liverpool, but now completely revised and brought up to date. It is divided into two parts, Part I. containing "in alphabetical order all Sussex names for which early forms have been found, with a discussion concerning their meaning and history: Part II. presents classified lists of the elements occurring in Sussex names. Many names which through lack of early spellings do not appear in Part I. will thus be found in Part II. under their separate elements."

To remember this will spare the reader some disappointment when he looks in vain for the name of his own village in the alphabetical list. We have found in one or other part every name that has occurred to us.

It is a professedly scientific treatise, and is not intended for beginners in linguistics. The collection of the material must have entailed considerable labour, for a large number of sources of early forms of Sussex place-names had to be examined. Among these are documents like 'Early Statutes of the Cathedral Church of Chichester,' 'Customs of Battle Abbey,' 'Subsidy



Roll of the Rape of Lewes,' 'Churchwardens' Accounts of the Parish of Cowfold in the Reign of Edward IV.,' 'Codex Diplomaticus Ævi Saxonici,' 'Cartularium Saxonieum,' and 'Domesday Book.' The method followed is the only sound one: to arrange the spellings according to types and dates, and then interpret accordingly. A rigid adherence to facts prevents a great deal of guesswork, although in the final interpretation of many words there is plenty of chance for drawing the bow of hypothesis at a venture. Still, Mr. Roberts exercises praiseworthy caution, and "I cannot make much of this name" and similar phrases indicate that he does not emulate the cocksureness of many a German emender of classical texts. We do not feel sure that Mr. Roberts knows his Sussex familiarly; in fact, in a few cases, a first-hand knowledge of places would have led him to sounder interpretations. But certainly, on the whole, the dry light of linguistic science enables him to avoid most of the wild guessing that has been put forward by men Sussex born and bred.

If *Eamhere leah*, the meadow of Eamhere, be the true origin of Amberley, it is strange that the intrusive *b* has been rejected by the native, who still talks of an "Ammerley trout." If, as seems certain, Arundel is the dell on the Arun, this is the only example of the element *dell* in Sussex names. In Barnham our author inclines to explain the first syllable by a personal name, Beorna, rather than by *burn* (brook) or *bern* (barn). This is possible, but we note that he tends to use the personal-name hypothesis rather excessively in these pages. Among instances of names which duplicate one element is Broadford Bridge, with which may be compared Chilford Bridge, now Chilverbridge, near Arlington. The old way of crossing these rivers is commemorated by keeping *ford* in the name after the bridge has been built. In Burwash we have the ash tree by the burgh; in Buxted the stead given by *bōc* (charter). In Chilgrove the personal name is uppermost with Mr. Roberts; but we still fancy his hypothesis O.E. *cele* (cold, chill), popular though it appear; cf. Chilford (near Arlington), Chileye (Pevensey), and Chilham. In Cuckfield, again, he hankers after Cuca. Why not Celtic *coch*=red, the red (ironstone) field, as in Cuckmere, the mere red with iron water rising in the iron of the weald?

But time fails us to go into the detail of these interesting pages, though we must mention one of the many curious instances of popular etymology. Halnaker originates in Helnache, Hannake, and advances through Halnaked to Half-naked. Many of our long-cherished illusions about place-names have been ruthlessly eradicated by a perusal of these pages, but to some of them we still cling in spite of Mr. Roberts's array of spellings. Thus we still connect *-ease* in Northease, Southease, Littleease, and Easebourne with the Ouse (Celtic for water), on the banks of which these places stand.

*Galloway and the Covenanters; or, The Struggle for Religious Liberty in the South-West of Scotland.* By Alex. S. Morton. (Paisley, Gardner, 7s. 6d. net.)

ONE is unwilling to judge harshly of a compilation the author of which informs us that he is fully alive to its defects, but that "when it became a question of this or nothing, I preferred this." More than half of the work consists of a rough sketch of Scottish history from the Reformation to the Revolution Settlement, intended primarily to bring before us persons and events connected with Galloway; and the remainder deals more fully with certain themes relating to the same district, such as the Dalry or Pentland Rising, the Wigtown martyrs, Samuel Rutherford, and Alexander Peden. The experienced reader will know what to expect from Mr. Morton's avowal that he has "not hesitated to follow Wodrow closely, notwithstanding all that has been said against him." What has been said against Wodrow is that he is not a contemporary authority, and that, though a diligent collector of documents and oral tradition, he is extremely credulous and biased. Here, for example, it is stated—presumably on the authority of Wodrow—that the rising at Dalry was provoked by the ill-usage of an aged Nonconformist who had refused to pay his fine; but Burnet, who had no love for the party then in power, tells us that he had read all the evidence taken on the spot by a committee of inquiry, and could find no mention of this assault.

Mr. Morton dissociates himself from those faint-hearted champions of the Covenant who seek to explain away the prophecies attributed to Peden. "No sagacious foresight can possibly," in his opinion, "account for these"; and he accepts as fully 'authenticated' the somewhat gratuitous warning delivered to Marion Weir, whom Peden had just married to John Brown of Priesthill: "Keep linen by you to be his winding sheet, for you will need it when you are not looking for it, and it will be a bloody one." If Peden did make this prediction, there were facts enough to warrant it—facts which Wodrow knew, but suppressed.

"Alexander Henderson Luchars" is, no doubt, a mere slip, though an awkward one, in the designation of Alexander Henderson, minister of Leuchars; but Charles I.'s Lord Treasurer, the Earl of Traquair, appears at least twice as Earl of Troqueer—not a corruption of the correct title, but the name of a parish in Kirkcudbrightshire. The Scottish High Commission Court was established in 1610, not 1643; and the date of the Restoration was, of course, 1660, not 1662 (pp. 62, 144).

The work contains a number of historical documents, and some curious information gleaned from parish records and churchyards, but, being mainly of local interest and deficient in critical sense, it can appeal to few but zealous Galwegians. It contains an ample Table of Contents and a serviceable Index.

*One Hundred Poems of Kabir.* Translated by Rabindranath Tagore, assisted by Evelyn Underhill. (India Society, 7s. 6d. net.)

THE poet Kabir, part of whose work is presented in this volume for the first time to English readers, seems to have occupied a not very different position in the fifteenth century in India from that which Mr. Tagore holds there to-day. Born of Mohammedan parents, he early came under the influence of the Hindu ascetic Ramananda, and at the end of his life was claimed both by the Hindus and the Mohammedans as their own. Indeed, tradition has it that the dispute was only settled by the miraculous changing of his corpse into a heap of flowers, "half of which were buried by the Mohammedans at Maghar, and half carried by the Hindus to the holy city of Benares to be burnt." His religious creed did not, in fact, lend itself to precise formulation, and although he became the founder of a sect which, Evelyn Underhill tells us, numbers a million followers in Upper India at this day, his most perfect self-revelation was given in his lyrics. Mr. Tagore has now selected one hundred of these for translation.

Kabir, according to Mrs. Stuart Moore,

"belongs to that small group of supreme mystics—amongst whom St. Augustine, Ruysbroeck, and the Sufi poet Jalalu'ddin Rumi are perhaps the chief—who have achieved that which we might call the synthetic vision of God."

She devotes herself principally in her Introduction to the justification and elaboration of this thesis. It would have been of interest if she had given us also some information about the artistic forms Kabir employed, the conventions of his composition. Many of his lyrics—most of them, we might perhaps say—culminate in an epigrammatical precept, introduced by the words "Kabir says." This gives throughout a definitely personal appeal; and as we read, the impression grows that poetical composition is being employed as a means to the exercise of religious influence rather than for its own sake, as in Mr. Tagore's best work. Nevertheless, the attitude of Kabir's mind would not, by Western readers at least, be easily distinguished from Mr. Tagore's; and but for the recurring "Kabir says," and for an occasional reference to customs now antiquated or discountenanced, we should be hard put to it to say where the difference between the 'Gitanjali' and 'Kabir's Poems' was to be found. The following, for example, which is characteristic of Kabir, might be referred with equal justice to the poet of to-day:—

Dance, my heart! dance to-day with joy.  
The strains of love fill the days and the nights  
with music, and the world is listening to its  
melodies:  
Mad with joy, life and death dance to the rhythm  
of this music. The hills and the sea and  
the earth dance. The world of man dances  
in laughter and tears.  
Why put on the robe of the monk, and live aloof  
from the world in lonely pride?  
Behold! my heart dances in the delight of a  
hundred arts; and the Creator is well  
pleased.

## FICTION.

*Aladore.* By Henry Newbolt. (Blackwood & Sons, 6s.)

IN his new book Sir Henry Newbolt has abandoned historical for allegorical romance, and experiments in the style of mediæval legend. 'Aladore' is the story of Sir Ywain, who gave up his lordship for a pilgrim's cloak and staff in order to follow his desire. There slowly formed in his mind a definite ambition to reach Aladore, the faery city of dreams, and serve the lady Aithne. He sought many adventures, and met with temptations before he achieved his quest, and would have fared badly without the help of his lady.

There are throughout subtle allusions to the abuses of modern times, notably in the description of Paladore, the earthly counterpart of the faery city, whose characteristic it is "to strive in companies" and follow old customs. The slow, rambling method and archaic style will probably alarm the novel-reader, but the book deserves careful consideration for its graceful fantasies, no less than for its rhythm and beauty of phrase. There are some charming pencil drawings by Lady Hylton.

*Book Here.* By W. Pett Ridge. (Methuen & Co., 2s.)

MR. PETT RIDGE'S "atmosphere" is apt to be vague and unconvincing. With the foreman, the timekeeper, the shop assistant, the young lady typewriter, he is quite at home, humorous and reasonably convincing so far as he goes. Mounting to higher spheres, he produces unfamiliar effects, due, perhaps, to a wish to achieve the story; that too may suffer at times, as in the 'Swiss Rôle,' which seems rather a muddled episode. His more leisured descriptions are good: the 'City Man in '60' is excellent, as are the two mothers in 'Ancient and Modern.' But, in the reviewer's opinion, short stories do not really suit Mr. Pett Ridge: he seems to be haunted by a Twin Brotherhood of Mr. W. W. Jacobs and Mr. Arthur Morrison, and he has not their art of compression, though he can do justice to himself and his characters when he allows himself sufficient space.

*The Prussian Officer.* By D. H. Lawrence. (Duckworth & Co., 6s. net.)

THERE is a certain sombre brutality in Mr. Lawrence's work recalling aspects of Zola's 'La Terre' or Huysmans's 'En Rade,' or (to come to our own literature) Mr. James Joyce's 'Dubliners.' This last, indeed, furnishes a very fair parallel, except that Mr. Joyce adds the touch of far-sighted melancholy evident in the later school of Irish writing. Mr. Lawrence is more sensuous. In 'The Thorn

in the Flesh' and 'The Vicar's Daughters' he allows himself full rein in a manner which might have seemed highly disagreeable to an earlier generation; yet there is sufficient sincerity in his realism to purge his offence for those who can see his work as a whole, and recognize the breadth and accuracy of his characterization.

The title of the volume is misleading: the first two stories alone deal with German subjects. The one is a curious demonstration of instinctive brutality on the part of a Prussian officer towards his soldier-servant, whose revenge is equally instinctive in its basis. It is an unusual study in psychology, not wholly convincing, but unquestionably impressive. The other, also dealing with bullying and brutality, is more logical in its motive and consequent crime.

One of the stories, 'A Fragment of Stained Glass,' is a clever piece of imaginative work, well conceived, and showing knowledge of the periods presented of old-time life in an English country-side. Of the country-side in general, German as well as English, Mr. Lawrence has a keen and poetic understanding: he can see and describe: he is kinder, in fact, to his setting than to the figures that people it, and it is possibly just this appreciation of Nature in all her beauty and uncompromising movements that impels him to bring out the cruder and more instinctive side of humanity.

*Arcadian Adventures with the Idle Rich.* By Stephen Leacock. (John Lane, 3s. 6d.)

MR. LEACOCK chooses for his latest humorous book a new sphere. The "idle rich," as might be guessed, are Americans of fabulous wealth, male and female, adult and infant. This last category as described would seem incredible, but we have heard of at least one baby of "position" who has eight nurses in actual fact. Mr. Leacock's types—they are unmistakably typical, not actual characters—are all amusing and well drawn, especially the University professor, the fashionable young clergyman, and the silly women taken in hopelessly by "Yahi Bahi" as practised by a pair of sham Indians. With inferior treatment these tales would seem too slight or too monotonous, but Mr. Leacock handles his theme easily and well. Also he widens his public by hiding in his light satire the sting of the real contrast between the wealth beyond counting and the poverty beyond thinking that jostle in many a great city of America. Full treatment of that contrast he leaves to others, such as Upton Sinclair, preferring the fads and foibles, the openings for pleasant mockery, rather than the grim underlying reality of money run riot. Yet the thinking reader, even while he laughs, will get from Mr. Leacock, a sense of what is deplorable in all this waste; and is not our author, after all, the head of a Department of Political Economy?

*Young Earnest.* By Gilbert Cannan. (Martin Seeker, 6s.)

Words skilled and woven do not make a book  
Except some truth in beauty shine in it.

And where it fails or falls short of its aim  
You see design, and waste nor praise nor blame  
On the achievement,

writes the author in his dedication.

Mr. Cannan need have no misgivings as to his achievement falling short of his design, for his new novel is a really good piece of craftsmanship.

In the first place it is constructive; each section dovetails into the last as into its appointed place, and no digressions are allowed. We were interested in Ann Pidduck, the little factory girl, for instance, and should have liked to follow her subsequent career, but her creator is inexorable; she has ceased to be part of his design or to have any further influence on the course of his hero's life, and therefore she must go. We are disappointed, but admit that the author is right.

He conducts his hero from the difficult stages of adolescence through the uncertainties of his early manhood, and leaves him—a comparatively young man, it is true, but decisive, controlled, and still amazingly honest. It seemed almost impossible that a boy of such uncompromising seriousness, warped by constant and violent conflict with an inharmonious environment, should ever emerge into contentment; and it says much for the author's skill that he convinces us of René's lasting happiness with the woman whose image he has always loved in spite of his false start in life.

Mr. Cannan's second triumph is in characterization. "Mitcham Mews" provides the greater number of lifelike portraits, because the people who live there are always in contact with the rawness of life, which René finds so soothing after the "make-believe" existence at Thrigsby. Perhaps the best study is Old Martin, who owns the mews and scorns to call it a garage, although it harbours taxi-cabs and motors; but Kilner, the cynical artist; sturdy, lovable Ann; René's wastrel father; and his mother, warmly sympathetic until she seeks refuge in the cold aloofness of religion, are all good.

There are a few imperfections—a touch or two of coarseness, an occasional straining of coincidence, and René's super-normal addiction to sleeping; but this is the finest piece of work Mr. Cannan has yet given us.

*The Hero of Urbino.* By May Wynne. (Stanley Paul & Co., 6s.)

THE history of Italy in the Renaissance period provides a rich field for romance, and Miss May Wynne has appreciated its possibilities. The Duchy of Urbino in 1502, when Cesare Borgia stretched out his rapacious hand to strangle all his rivals and seize their lands, produced heroes as swiftly as the armed warriors of Thebes sprang from the dragon's teeth. Chief among them was the Duke Guidobaldo, more by reason of what he *was* and



the devotion he inspired than on account of his deeds. The story deals with his flight with two faithful companions, their efforts to regain his duchy for him, and his ultimate triumphal return. There is a charming love-affair, but its interest is rather swamped by historical detail, for which the Duke's 'Memoirs' and the gossiping chronicles of Castiglione have been used. The author indulges in little platitudes occasionally, and attempts no very subtle characterization; but she has written a stirring romance, and has successfully indicated the sinister dominance of Cesare himself. There is a good deal of confusion in the headings of the chapters, some of them having obviously strayed from their appointed places.

*Sir Penywern's Wife.* By Florence Warden. (Cassell & Co., 6s.)

*Cross Fires.* By the same. (Ward, Lock & Co., 6s.)

HERE we have the two latest stories of an author indefatigable in weaving mysteries. 'Sir Penywern's Wife' is perhaps the better of them. Sir Penywern Tradescant has a resonant name, but we should have expected his wife to be known as Lady Tradescant rather than Lady Penywern. The hero's face is—we quote the author—"one of those which ladies call interesting," and his sterling worth is revealed in his ingenuous burst of autobiographical details within five minutes of meeting the heroine. Beginning with the discovery of the body of an apparently murdered man, the mystery thickens rapidly, and leads to innumerable alarms and excursions.

'Cross Fires' contains the usual ingredients in abundance: a gang of thieves, a murder, a beautiful Delilah, a young man wanting in grit, amateur detectives in motor-cars, a sprig of nobility, and a gentle stepdaughter torn between filial obedience and the desire to do right. The chief interest centres in the gang of thieves, who are unostentatiously stealthy in their movements, and have all the latest scientific appliances to aid them. We find it difficult to believe that they would have persisted in their attempt to ransack the safe when they knew that they were suspected, or that a slight girl could have dragged a brass bedstead noiselessly across a room; but in spite of these flaws the tale is thrilling.

*The Seventh Postcard.* By Flowerdew. (Greening & Co., 6s.)

THE sixth postcard was received by the hero's grandfather as a warning of death from the "League of Personal Safety," a society who successfully carried out justice in the pedestrian's interest on offending, though acquitted, motorists. The old gentleman was shot in his car a few minutes after parting from his grandson in anger, and the heroine, over whom they had quarrelled, was the recipient of the seventh postcard. But she was a successful writer of detective stories, and with the help of an elderly lover and fellow-author had already set to work to unmask the League.

Scotland Yard provided the plain-clothes policemen, and the amateurs provided the brains. Meanwhile, the hero was arrested on a charge of murdering his grandfather. The author handles an intricate plot with considerable deftness. The conclusions are well-reasoned, and the ending unexpected.

*Chronicles of a German Town.* By the Author of 'Marcia in Germany.' (Methuen & Co., 1s. net.)

THIS book (originally published last year under the title 'Lotteries of Circumstance') merits notice by reason of the admirable picture it gives of certain phases and spheres of German life. Of two *adelig* sisters of the most high and well-born Adlersheim family, the one marries the son of a *bürgerlich* family, the other a smart, rich young officer. Their experiences give us a thorough revelation of the characters and customs of their circles. The writer is a master of those little touches that illuminate even the widest fields of actuality. *Gemüthlich* is defined as standing for "a variety of things, from a congenial assembly to an unventilated atmosphere." This is the epitome of that peculiar middle-class family whose delight is in long titles such as "Grossherzoglichesanitätsinspektor," conferred on the holder of an otherwise undistinguished office, and even (by timely addition of one syllable) on his spouse. "A *Stilt*, or house provided for the poor female derelicts of the nobility," shows us as in a flash what such writers as Herr (ex-Lieut.) Bilse can only convey in five score pages. Even the Countess von Arnim in 'The Benefactress' does not excel the realism of the chapters on the Gubbenmeyer family. There is a crude and desolate realism that makes us shudder for the luckless Gisela, marrying into the family for very fear of that same *Stilt*; her only moments of relief are derived from the visits of her high-spirited sister Marie-Luise, who defies and routs all attempts at spite, and from the heavy kindness of old Gubbenmeyer. He, for all the forceful rancour of his wife and daughter, upholds the Teutonic tradition that the man is master in his own house.

Of the sister and her officer-husband the best view is attained by the brief but thorough sketch of their flat, furnished according to modern *Jugend* ideals of art combined with discomfort, and incurring the highest displeasure of the strait-laced Kommandeuse of the husband's regiment.

The rest of the setting of the picture is fully worthy of the instances we have cited. It explains—the better by its unbiased and expert treatment—much that readers might otherwise fail to comprehend of the German character and its uncompromising idealism; we see that "Teutonismus" which expresses itself, whether in peace or war, in terms unmistakable, yet often incomprehensible to other nations more prone to a sense of humour or compromise.

The only part of the book which presents any difficulty to us is the ending.

We find it a little hard to grasp the ultimate reformation of Marie-Luise and her husband, in view of their previous record; yet we can suppose that they provided for one another the elements of mutual self-satisfaction. We recommend this pocket edition cordially to all who are not afraid of learning facts about their foes.

*Under the Tricolour.* By Pierre Mille. Being the Authorized Translation by B. Drillien of 'Barnavaux et Quelques Femmes.' (John Lane, 3s. 6d. net.)

IN the dedication of his sketch 'Victory,' M. Pierre Mille acknowledges his debt to Mr. Kipling, and we also imagine that he is not altogether unacquainted with Major Drury, for Barnavaux of the French Marine Infantry is certainly a near connexion of Private Paget, R.M.L.I.

"Barnavaux will reveal himself to you in these pages as he has shown himself to me in different countries," claims the author, and subsequently justifies the claim. Barnavaux

"knows everything, has every imaginable vice and makes no secret of it; he is so full of wisdom that he sleeps when not compelled to work—that is to say, unless he happens to be drinking."

There is nothing negative about the "marsouin"; if he has the vices of virility, he has also its virtues—simplicity of heart, courage, loyalty to his corps, and a dominant pride in the white race. The author has not claimed any of these qualities for his hero, but Barnavaux reveals them in himself.

Most of the episodes are slight, but they are all interesting. Sometimes they are less good—for instance, in the more didactic sketches dealing with China, and in such stories of pure fantasy as 'The Man who Saw the Sirens'; but more often, in spite of their strangeness, they carry conviction, as in 'The Dead Ship,' which for a detailed description of the horrors of the deep it would be hard to surpass. The author plays almost uncannily on the whole range of the emotions: pathos in 'Marie Faite en Fer' and 'The Pigeons'; horror in 'The Leper's Island,' "which is called *Félicité* on the map"; curiosity in 'Beyond Good and Evil'; and the very stuff of laughter in 'Barnavaux Victorious.'

The tales, apart from their interest, convey the atmosphere of inimitable gaiety and philosophy of the Foreign Legion. Barnavaux is very insistent as to the value of "esprit de corps," which among the "marsouins" consists in "looking down on all other corps." He has also some scathing criticisms to make on the application of European methods of justice to "the heathen Chinese," and on human nature generally: "A fool, you know, is primarily some one whom you do not understand."

Miss Helen McKie's illustrations in colour are in admirable accord with the text, but we wonder why in the last, which is the portrait of a villain, she maliciously makes him look like an Englishman.



## BOOKS PUBLISHED THIS WEEK.

## THEOLOGY.

**Ball (Charles R.),** THE LADDER OF THE NEW LIFE, 1/6 net. Skeffington  
A book for devotional reading during Lent.

**Chimes for Life's Journey,** 2/ net. Skeffington  
A devotional book, including chapters on 'Confirmation,' 'Holy Matrimony,' and 'The Great Hereafter.'

**Crafer (Rev. T. W.),** THE MEN OF THE PASSION, being a Series of Holy Week Addresses, 1/6 net. Skeffington  
A companion volume to the author's 'The Women of the Passion.'

**Drawbridge (Rev. C. L.),** ANTI-CHRISTIAN SOCIALISM, 1/ net. Longmans  
A consideration of the prevalence of Atheism among Socialists.

**Hughson (Shirley Carter),** THE FUNDAMENTALS OF THE RELIGIOUS STATE, 6/ net. Longmans  
The author sets forth the principles of the religious life, its vows and observances. The volume is intended as a textbook for novices and aspirants.

**Lenten Lights and Shadows,** 2/6 net. Skeffington  
A book for devotional reading by the author of 'The Six Maries.'

**On Assent to the Creeds: A LETTER TO THE MOST REV. THE ARCHBISHOP OF CANTERBURY,** by One of the Clergy in this Province, 6d. J. & J. Bennett

A discussion of what is "the practical outcome of the recent discussion in the Upper House of Convocation."

**Prayer in the Home: AN EXAMPLE AND A PLEA,** 2d. net. R.T.S.

A card containing an extract from Lord Roberts's letter to Lord Curzon, which related to family prayers.

**Scott-Moncrieff (C. E.),** THE CONSCIOUSNESS OF THE SPIRITUAL, a Study in the Philosophy of Religion, 3/6 net. Skeffington

The object of this essay is "to examine the nature, origin, and characteristics of spiritual life, to maintain its reality and value, and to point to Christianity as its most perfect manifestation."

**Stone (Rev. James S.),** THE PREPARATION FOR THE PASSION, 6/ net. Longmans  
A study of the incarnation and birth of Jesus Christ, and of His early life with His parents.

**Tindall (G. A.),** PLAIN AND PRACTICAL LESSONS FOR CONFIRMATION CANDIDATES AND OTHERS, 2/6 net. Elliot Stock  
The writer's aim is to provide "a complete course of instruction on the essential principles of Baptism, Confirmation, and Communion."

**Ward (Justine),** WILLIAM PARDOW OF THE COMPANY OF JESUS, 6/ net. Longmans  
A biographical study of Father Pardow, based largely on his own writings, and setting forth "the principles which animated his life."

## LAW.

**Dacey (A. V.),** INTRODUCTION TO THE STUDY OF THE LAW OF THE CONSTITUTION, 10/6 net. Macmillan  
An eighth edition with a new Introduction.

## POETRY.

**Granville (Charles),** VAGARIES, 2/6 net. Dryden Publishing Co.  
A collection of verses, some of which have already appeared in *The New Age* and *Vanity Fair*.

**Kaufman (Herbert),** THE WAITING WOMAN, 3/6 net. Fisher Unwin

A collection of miscellaneous verses, including 'Why are You Weeping, Sister?' 'Pommes d'Or,' 'Five Dollars a Week,' and 'The Samurai.'

**Pro Patria et Rege,** Poems on War, selected by Prof. Knight, 2/6 net. J. & J. Bennett  
This collection of patriotic verse is drawn from British and American sources, and includes pieces by some living writers. It is published in aid of the Belgian Relief Fund.

**Rock (Madeleine Caron),** OR IN THE GRASS, 2/6 net. J. G. Wilson

A book of verses, a few of which are reproduced from *Poetry and Drama*.

**Small Hymn Book,** the Word-Book of the Yattendon Hymnal, edited by Robert Bridges, 2/6 net. Oxford, Blackwell  
A reprint of the edition published in 1899.

## BIBLIOGRAPHY.

**Russell Sage Foundation Library, BULLETIN** No. 8. New York, the Library  
Containing a selected bibliography on 'Emergency Relief.' With one exception the list "contains only material relative to American relief work."

## PHILOSOPHY.

**Keyser (Cassius J.),** SCIENCE AND RELIGION, the Rational and the Super-rational, 3/6 net. Milford for Yale University Press  
This address was delivered last May before the Phi Beta Kappa Alumni in New York.

## HISTORY AND BIOGRAPHY.

**Barker (late General Sir George Digby),** LETTERS FROM PERSIA AND INDIA, 1857-9, 7/6 net. Bell

These letters were written during the Persian War and Indian Mutiny, while the author was serving as a lieutenant with the 78th Highlanders.

**Bismarck's Letters to his Wife from the Seat of War, 1870-71,** 3/6 net. Jarrold

This translation is illustrated with portraits.  
**Canterbury and York Society:** December, 1914, Part XLI. DIOCESIS ROFFENSIS, REGISTRUM HAMONIS HETHE. Pars Prima; Part XLII. DIOCESIS SALESBURIENSIS, REGISTRUM SIMONIS DE GANDAVO, Pars Prima. 124, Chancery Lane, W.C.

These two parts contain transcripts of the beginning of the Rochester and Salisbury Registers respectively.

**Fleischmann (Hector),** BEHIND THE SCENES IN THE TERROR, 12/6 net. Greening

An account of some of the prisoners during the French Revolution. The translation is by Mr. Henry Blanchamp.

**My Jubilee as a Church Musician (Amateur and Professional), 1862-1912,** in Ten Lastrums, by a Lay Curate, 1/6 net. Elliot Stock  
The author's reminiscences of his Church work.

## GEOGRAPHY AND TRAVEL.

**Hume (George),** THIRTY-FIVE YEARS IN RUSSIA, 10/6 net. Simpkin & Marshall  
A personal narrative of the author's life in Russia.

**Mawson (Sir Douglas),** THE HOME OF THE BLIZZARD, 2 vols., 36/ net. Heinemann

The story of the Australasian Antarctic Expedition of 1911-14, written "from a popular and general point of view." The second volume includes contributions by various members of the Expedition. The photographs, reproduced in colour and black and white, are mainly the work of Mr. Frank Hurley; and Mr. A. J. Hodgeman is responsible for the maps.

**Treloar (Sir William),** WITH THE KAISER IN THE EAST, 1898, Notes of the Imperial Tour in Palestine and Syria, 6d. Horace Marshall  
This booklet is published in aid of the Alton Cripples' Hospital and College.

## LITERARY CRITICISM.

**Stewart (Charles D.),** SOME TEXTUAL DIFFICULTIES IN SHAKESPEARE, 6/ net. Milford for Yale University Press  
Mr. Stewart discusses various passages which have puzzled commentators, and suggests his own solution.

**Willoughby (L. A.),** SAMUEL NAYLOR AND 'REYNARD THE FOX,' a Study in Anglo-German Literary Relations, 1/ net. Milford  
An essay on the metrical translation of Goethe's 'Reinecke Fuchs,' by a friend of H. C. Robinson. The author has had access to unpublished material.

## WAR PUBLICATIONS.

**Alphabet of the War,** 6d. net. Jarrold  
This 'Alphabet,' reprinted from the 'Punch Almanack, 1915,' contains drawings by Mr. George Morrow.

**Atteridge (A. Hillard),** THE GERMAN ARMY IN WAR, 1/ net. Methuen

An account of "the origin of the German military system, and the organization and war methods of the German army."

**Collins (Mabel),** THE CRUCIBLE, 2/6 net. Theosophical Publishing Society  
The author had a vision before war broke out of the nations plunged in a crucible. Her book includes chapters on 'Thought and Prayer,' 'Suffering,' and 'Sacrifice.'

**Gibbons (Herbert Adams),** THE NEW MAP OF EUROPE, 1911-14, a Study of Contemporary European National Movements and Wars, 6/ net. Duckworth

The author has been an eyewitness of recent wars as a newspaper correspondent, and, being an American, claims impartiality.

**Great World War, A HISTORY,** edited by Frank A. Mumby, Part I., 2/6 net. Gresham Publishing Co.

This work is to be completed in twelve parts, and is illustrated with photogravure plates, photographs, drawings, maps, and plans. The contributors include the editor, Mr. E. A. Vize-telly, Mr. David Hannay, and Mr. C. Grahame-White.

**Joffre (General),** by A FRENCH GUNNER, 1/ net. Simpkin & Marshall

A biographical sketch of the French Commander-in-Chief.

**O'Connor (J. K.),** THE AFRIKANDER REBELLION, South Africa To-day, 1/ net. Allen & Unwin  
An account of the present conditions in South Africa.

**Oxford Pamphlets:** Scandinavia and the War, by Edwin Bjorkman; Asia and the War, by A. E. Duchesne; Does International Law Still Exist? by Sir H. Erie Richards; Troyon, an Engagement in the Battle of the Aisne, by A. Neville Hilditch; North Sleswick under Prussian Rule, 1864-1914, by W. R. Prior; The Leading Ideas of British Policy, by Gerard Collier, 2d. net each. Milford  
Further pamphlets in this series.

**Papers for War Time:** No. 13. PATRIOTISM, by Percy Dearmer; No. 14. SPENDING IN WAR TIME, by E. J. Urwick, 2d. each. Milford  
Two more pamphlets in this series.

**Stevenson (Lillian),** AMOR VINCI OMNIA, 3d. Student Christian Movement

A consideration of some of the questions to which the war has given rise, with a classified and annotated bibliography of some war publications.

**Tretschke (Heinrich von),** GERMANY, FRANCE, RUSSIA, AND ISLAM, 7/6 net. Allen & Unwin  
This volume includes papers on 'Turkey and the Great Nations,' 'What We Demand from France,' and 'Our Empire.'

## PHILOLOGY.

**Diekhoff (Tobias),** THE GERMAN LANGUAGE, 'Oxford German Series by American Scholars,' 5/ net. Milford

A study of the historical development of German grammar.

## ECONOMICS.

**Clarke (A. G.),** A TEXT-BOOK ON NATIONAL ECONOMY FOR USE IN SCHOOLS, 3/6 net. P. S. King

This book is divided into two parts, on 'Economic Organization' and 'General Organization,' and includes chapters on the distribution of wealth, education, health, land questions, &c.

## SCHOOL-BOOKS.

**Baker (W. M.) and Bourne (A. A.),** A SHILLING ARITHMETIC. Bell

This textbook aims at providing "a practical training in the chief part of arithmetic for those who are not absolutely beginners." It includes sets of oral examples, graded exercises, and revision papers.

**Barnard (H. Clive),** ASIA IN PICTURES, 1/6 Black  
Containing a large number of coloured and other illustrations, which are described and explained in the letterpress.

**Bell's Shakespeare for Schools,** edited by S. P. B. Mais: KING LEAR; CORIOLANUS; THE TEMPEST; THE MERCHANT OF VENICE; KING HENRY IV., PART I.; KING HENRY IV., PART II., 1/ each.

The text in each volume is reprinted from the Cambridge text (Globe Edition). There are brief notes, and illustrations by Mr. Byam Shaw.

**Castle (Frank),** WORKSHOP ARITHMETIC, 1/6 Macmillan

A course of study suitable for engineering pupils, and those engaged in the building trades.

**Comfort (Leonard C.),** GEOMETRY, a Reasoned Chain, 1/ George Gill

A small textbook containing "all the most important theorems of the first six books of Euclid, several new propositions...notes on Harmonic Section, &c., and a collection of about 200 exercises."

**Granger (Frank),** VIA ROMANA, 1/6 net. Bell  
A first year's course in Latin, according to the Direct Method. It consists of a series of dialogues, the elements of Latin grammar, with exercises for viva-voce drill upon them, and a Vocabulary.

**Macmillan's Geographical Exercise Books: III.** THE BRITISH EMPIRE, with Questions by B. C. Wallis, 6d.

A series of skeleton maps, on which can be placed answers to the questions given.

**Mac Munn (Norman),** ORAL EXERCISES ON FRENCH GRAMMAR: BLUE SERIES, THE PRONOUNS AND THE NUMERALS; RED SERIES, THE INFINITIVE AND THE PARTICIPLES, introducing the Mechanism of the Compound Tenses, 6d. each. Bell

These booklets are intended to be used in higher and middle forms, according to the writer's "Differential Partnership Method."

**Oscroft (P. W.),** ADVANCED INORGANIC CHEMISTRY, 5/ net. Bell

This book is intended for use in upper forms, for pupils who have already had a year's course in chemistry.

**Plato,** THE APOLOGY OF SOCRATES, edited by Adela Marion Adam, "Cambridge Elementary Classics," 2/6 Cambridge University Press

An edition, with brief notes and a Vocabulary, intended for those who have only lately begun the study of Greek, and based by Mrs. Adam on her husband's book in the "Pitt Press Series."

**Sands (P. C.),** GODS AND HEROES; OR, GREEK FAIRY TALES, with an Account of the Greek and Roman Gods, 10d. George Gill

This Reader contains tales from Greek mythology, closing with a chapter on 'The Influence of Greek and Roman Stories upon our Common Speech.' Some notes are added, and there are illustrations.

#### FICTION.

**Askew (Alice and Claude),** TRESPASS, 6/ Chapman & Hall

A romance of the Transvaal.

**Buckrose (J. E.),** SPRAY ON THE WINDOWS, 6/ Mills & Boon

The story of a girl who, contrary to her first intentions, marries for love, regardless of money.

**Burnett (Yelva),** WINGS OF WAR, 6/ Methuen

A tale of a woman with idealistic principles who marries a drunkard in order to rescue him.

**De Veer (William),** AN EMPEROR IN THE DOCK, 6/ Lane

A Dutch yacht which rescues the Kaiser from the wreck of one of his ships of war is imperilled by his treachery, and the Kaiser is sentenced to be tried by court-martial, the court consisting of an Englishman, an American, and the Dutch owner.

**Dickens (C.),** DAVID COPPERFIELD, "Popular Edition of the Complete Works," 1/ net. Chapman & Hall

A reprint of this edition, illustrated with photographs of characters and scenes from the play now running at His Majesty's Theatre.

**Kipling (Rudyard),** LIFE'S HANDICAP, 2 vols.; THE LIGHT THAT FAILED, 2 vols., 2/6 net per vol. Macmillan

In the "Service Kipling."

**McCall (Sidney),** ARIADNE OF ALLAN WATER, 6/ Melrose

Ariadne is a Virginian girl with a weak and foolish stepmother and a wicked stepfather from whose clutches a devoted young lover at length succeeds in rescuing her.

**Richards (H. Grahame),** THROUGH THE AGES BELOVED, a Romance of Japan, 6/ Hutchinson

The hero, who has been through the Russo-Japanese War, is a student of the occult, and loves a girl whom he knew in a former incarnation.

**Sheehan (Very Rev. P. A. Canon),** THE QUEEN'S FILLET, 2/6 net. Longmans

A cheap edition.

**Shortt (Vere),** LOST SHEEP, 6/ Lane

A story of an English cavalry officer who, having spent his fortune, sends in his papers, joins the *legion étrangère*, and undergoes a variety of surprising adventures.

**Thurston (E. Temple),** RICHARD FURLONG, 2/ net. Chapman & Hall

A cheaper edition.

**Ward (Mrs. Humphry),** DELIA BLANCHFLOWER, 6/ Ward & Lock

The story is mainly concerned with the pros and cons of the Woman's Suffrage Movement.

#### JUVENILE.

**Clements (M. E.),** MISSIONARY STORIES OF THE OLDEN TIME, 1/6 net. Skeffington

Stories for children of the early missionaries in Great Britain and Ireland.

**Ward (Rev. J. E.),** A CHILD'S BOOK OF PRAYER, 6d. Elliot Stock

A booklet of simple prayers written for children.

#### REVIEWS AND MAGAZINES.

**American Oxonian, JANUARY.**

Menasha, Wisconsin, 454, Ahnapp Street  
Items in this issue are 'The Oxford System versus Our Own,' by Mr. W. D. Wallis, and 'Social Phases of Oxford Life,' by Mr. A. M. Stevens.

**Classical Quarterly, JANUARY, 3/ net.** John Murray

Includes notes on Pindar, Aristotle, Apollonius Rhodius, Seneca, Ovid, and Horace. These are mainly concerned with the text, but in the case of the last-named the use of type-names in the Odes is also considered. The editors state that they would be glad to receive summaries of any classical journals published in Germany or Austro-Hungary.

**Connoisseur, JANUARY, 1/ net.**

Some of the articles in this number are 'The Daughters of Venice,' by Mr. Dion Clayton Calthrop; 'A Century of Furniture,' by Mr. Cecil Boyce; and 'English Seals,' by Mr. Ernest W. Low.

**Dublin Review, JANUARY, 5/6 net.**

Features of this number are 'The Conduct of German Soldier,' by Mr. Wilfrid Ward, and 'The Interpretation of Treitschke,' by the same writer. Mr. Hilaire Belloc writes on 'The Economics of War,' and Mr. Stephen Phillips contributes a 'Poem: Revenge for Rheims.'

**Ecclesiastical Review, JANUARY, 15/ per annum.** Washbourne

Includes 'Christus Rex Pacificus,' by the Rev. Francis X. Reuss, and 'Women in Church Choirs,' by the Rev. Ludwig Brown.

**Edinburgh Review, JANUARY, 6/ net.** Longmans

This issue opens with a paper on 'England and the Low Countries,' by Mr. J. A. R. Marriott. Mr. Edmund Gosse discusses the celebration of 'The Napoleonic Wars in English Poetry'; Prof. Gilbert Murray contributes a paper on 'The Conception of Another Life'; and Mr. Fred T. Jane writes on 'Submarines and Aircraft.'

**English Historical Review, JANUARY, 5/ net.** Longmans

'Old Sarum and Sorbiodunum,' by Prof. Haverfield; 'The Council of the Marches in the Seventeenth Century,' by Miss Caroline A. J. Skel; and 'Free and Open Trade in Bengal,' by Miss M. E. Monckton Jones, are features of the present number.

**International Review of Missions, JANUARY, 2/6 net.** Oxford University Press

Articles in this issue include 'The Distribution of Christian Forces in Japan,' by Mr. G. W. Fulton; and 'The Presentation of Christianity to Primitive Peoples,' by Mr. Albertus C. Kruyt.

**Modern Language Review, JANUARY, 4/ net.** Cambridge University Press

Miss K. S. Block writes 'Some Notes on the Problem of the "Ludus Coventrie,"' Mr. R. W. Chambers discusses the theory of the "Shifted Leaf" in 'Beowulf,' and Mr. M. V. Trofimov contributes a paper on 'The Beginnings of Russian Literature.'

**Old-Lore of Orkney, Shetland, Caithness, and Sutherland, JANUARY, 2/6 net.** Viking Society

The contents include 'Foyes and Fanteens,' an article on Shetland feasts and fasts, by Miss Jessie M. E. Saxby; and 'Odal Law in Orkney and Shetland,' by Mr. A. W. Johnston.

**Quarterly Review, JANUARY, 3/ net.** John Murray

Mr. Percy Lubbock writes an appreciation of Mrs. Wharton's novels; Mr. W. T. Layton considers 'The Effect of War on British Industry'; and the 'Progress of the War' on land and at sea is discussed by Col. W. P. Blood and Mr. Archibald Hurd respectively.

**Royal Scottish Arboricultural Society, TRANSACTIONS, January, edited by A. W. Borthwick, 3/ net.** Edinburgh, Douglas & Foulis

Some of the papers in this part are 'Wood Charcoal—its Manufacture and Use,' by Mr. W. D. Ashton Bost; 'The Present Condition of Forestry in Italy,' by Prof. Lodovico Piccoli; and 'Japanese Larch,' by Prof. A. Henry.

**Science Progress in the Twentieth Century, JANUARY, 5/ net.** Murray

Dr. F. W. Edridge-Green contributes a paper on 'Colour Vision,' Miss L. S. Stebbing gives 'A Reply to some Charges against Logic,' and Mr. C. Edward Wallis writes on 'Ancient and Modern Dentistry.'

**Scottish Historical Review, JANUARY, 2/6 net.** Glasgow, MacLehose

'Parliamentary Representation in Scotland,' by Prof. R. S. Rait; 'Some Mediæval House-Burnings by the Vikings of Orkney,' by Mr. Alfred W. Johnston; and 'Sir David Lindsay, 1490-1555,' by Mr. A. M. Williams, are features of this number.

#### GENERAL.

**Cole (T. W.),** ESSAYS, 6d. net. Thomas Murby

A booklet, including short essays on 'Joy,' 'Friendship,' 'Conversation,' 'Letter-Writing,' &c.

**Jutsum (Bertram),** STEPPING-STONES TO SUCCESS, 1/ net. Elliot Stock

A booklet dealing with the religious aspect of the subject of the control of thought.

**Kropotkin (P.),** MUTUAL AID, a Factor of Evolution, 1/ net. Heinemann

A popular edition, containing a new Preface. See notice in *The Athenæum*, Jan. 10, 1903, p. 41.

**Loring (J. Aiden),** AFRICAN ADVENTURE STORIES, 6/ net. Allen & Unwin

The author was one of the field naturalists to the Roosevelt African Expedition. Some of his stories are "literally true," being the experiences of various members of the party, while the last seven are founded on fact.

**Peterson (W.),** CANADIAN ESSAYS AND ADDRESSES, 10/6 net. Longmans

This volume, by the Principal and Vice-Chancellor of McGill University, includes a series of papers on Imperial questions and some University addresses.

**Sumner (William Graham),** THE CHALLENGE OF FACTS, AND OTHER ESSAYS, edited by Albert Galloway Keller, 10/ net.

Milford for Yale University Press  
Five of these essays have never before appeared in print, and the remainder are reproduced from magazines and newspapers.

#### PAMPHLETS.

**Dobell (Bertram),** IN MEMORIAM, 1842-1914. 77, Charing Cross Road, W.C.

A pamphlet by Mr. Percy J. Dobell giving a brief sketch of his father.

#### SCIENCE.

**Explorations and Field-Work of the Smithsonian Institution in 1913.**

Washington, the Institution  
A general account of the researches of field-parties equipped by the Institution. It is illustrated with photographs taken by the explorers.

**Geological Survey of India, RECORDS, Vol. XLIV.** Part IV., 1 rupee. Kegan Paul

Including 'Notes on the Salt Deposits of the Cis-Indus Salt Range,' by Dr. W. A. K. Christie, and 'Notes on some Glaciers of the Dhaul and Lissar Valleys, Kumaon Himalaya, September, 1912,' by Capt. John L. Grinlinton.

**Hall (Maurice C.),** DESCRIPTIONS OF A NEW GENUS AND SPECIES OF THE DISCORDILID WORMS. Washington, Govt. Printing Office

A paper reprinted from the *Proceedings of the United States National Museum*.

**Harring (Harry K.),** REPORT ON ROTATORIA FROM PANAMA, WITH DESCRIPTIONS OF NEW SPECIES. Washington, Govt. Printing Office

This report is based on some collections made by Dr. C. Dwight Marsh in 1912, and is reprinted from the *Proceedings of the United States National Museum*.

**Hollister (N.),** TWO NEW SOUTH AMERICAN JAGUARS. Washington, Govt. Printing Office

A brief paper, reprinted from the *Proceedings of the United States National Museum*, containing descriptive notes on the two new species *Felis paraguayensis* and *Felis notialis*.

**Hornaday (William T.),** WILD LIFE CONSERVATION IN THEORY AND PRACTICE, 6/6 net.

Milford for Yale University Press  
A course of lectures delivered before the Forest School of Yale University. The book includes a chapter on 'Private Game Preserves,' by Mr. Frederic C. Walcott, and has a bibliography of works on wild birds and the protection and propagation of game.

**Irish Corpus Astronomiae,** edited by the Rev. F. W. O'Connell and R. M. Henry, 10/6 net.

A transcript of Manus O'Donnell's seventeenth-century version of the *Lunario* of Geronymo Cortés. A translation is given opposite the Irish text, which is edited with an Introduction, notes, and Glossary.

**McIndoo (N. E.),** THE OLFACATORY SENSE OF INSECTS.

Washington, Smithsonian Institution  
A consideration of the views held by various men of science on the sense of smell in insects, with an account of the author's own experiments.

**Rathbun (Mary J.),** A NEW GENUS AND SOME NEW SPECIES OF CRABS OF THE FAMILY GONEPLACIDE. Washington, Govt. Printing Office

A paper embodying some of the results obtained during the Philippine cruise of the Fisheries steamer *Albatross* (1907-10), and reprinted from the *Proceedings of the United States National Museum*.



**Royal Astronomical Society, MONTHLY NOTICES,** Vol. LXXV. No. 2, 2/6 Burlington House, W. Some of the papers included in the December number are 'On the Stability of Direct and Retrograde Satellite Orbits,' by Prof. F. R. Moulton; 'The Transit of Mercury, 1914, November 6-7,' by the Rev. A. L. Cortie; and 'The Temperature Coefficients of the Edinburgh Transit Circle,' by Prof. R. A. Sampson and Mr. E. A. Baker.

#### ANTHROPOLOGY.

**Rivers (W. H. R.), THE HISTORY OF MELANESIAN SOCIETY,** 2 vols., 36/ net.

Cambridge University Press  
A history of the culture of the Melanesian islands, illustrated with photographic plates and diagrams.

#### FINE ARTS.

**Williams-Freeman (J. P.), AN INTRODUCTION TO FIELD ARCHEOLOGY AS ILLUSTRATED BY HAMPSHIRE,** 15/ net.

Macmillan  
The author has here set forth his plans and descriptions of "a number of earthworks, defensive, sepulchral, domestic, and miscellaneous, which do not appear to have been previously described—or even in some cases to have been observed."

**Vitruvius, THE TEN BOOKS ON ARCHITECTURE,** translated by Morris Hicky Morgan, 15/ net.

Macmillan  
This translation was completed after Prof. Morgan's death by Mr. Albert A. Howard, who has seen the book through the press. There are illustrations and original designs.

#### DR. GUEST AND IMMORTALITY.

ALL who are interested in the problems of education will have read with interest the stimulating article in your issue of the 9th on Dr. Haden Guest's address to the Educational Conference. May I be permitted briefly to quarrel, however, with the writer's disinclination to concede the connexion between spiritual development and the persistence of consciousness after death? In the light of recent occurrences, nobody will be disposed to deny the practical consequences of examining our ultimate views.

Two views are, I take it, possible in regard to man's spiritual nature. It may be regarded as belonging to another order of existence than the physical world as we know it, and simply functioning here for a time. In that case it will be assumed to survive the disintegration of the body. Or it may be regarded as the accidental result of certain relationships of matter. In that case it may be expected to perish with the body.

The question is: If the latter hypothesis be true, how can any universal validity be given to the moral idea? If it is a product of certain combinations of matter, why should it take precedence over other products of the same cause? To say that moral actions on the whole are better for the world is no answer. If the German Emperor were strong enough to subdue the world, on what grounds could we ask him to consider the interests of the world before his own? It is an integral part of our idea of right and wrong that we regard it as having an eternal and universal significance. We say, indeed: "Fiat justitia ruat cælum." "Though the heavens fall," be it noted, not *lest* the heavens fall. Surely a universal and eternal end must be justified by something universal and eternal. Humanity, on the materialist hypothesis, is neither the one nor the other.

Dr. Guest, being a Theosophist, accepts, I suppose, the doctrine of Reincarnation, which, at any rate, makes his emphasis on the importance of the spiritual a perfectly logical one.

EDUCATIONIST.

### Literary Gossip.

OUR readers will be glad to learn that our co-operative scheme is making progress.

WE have noted recently in reviewing Russian books the anomalies resulting from casual and varying transliterations of Russian words. Henceforth we shall adopt the scheme of transliteration recommended for popular use by the Liverpool School of Russian Studies, which, as we have already stated, has ample authority behind it.

WE regret a slip in the title of Mr. Andrew Soutar's novel reviewed last week. It should be 'Charity Corner,' not 'Quality Corner.' The latter title has already been used by another novelist.

IN the Report of the Advocates' Library, Edinburgh, the Keeper, Dr. Dickson, mentions that 9,213 volumes were added during 1914. The number of items received into the Library during the last ten years was 470,953. The Roxburghe Club has presented the 'Edmondson Papers'; Mr. G. E. Briscoe Eyre a copy of volume ii. of the 'Transcript of the Registers of the Stationers' Company,' privately printed at his expense for the same club; and Mr. Fisher Unwin a collection of books and pamphlets published or written by the Miller family of Haddington, Dunbar, and Dunfermline. From the British Museum Library came 174 volumes of duplicates.

FATHER MARTINDALE, S.J., has accepted the invitation of Cardinal Bourne and Mr. A. C. Benson to write the authorized Life of Monsignor Benson. He will be glad to receive letters written by Monsignor Benson from any who are kind enough to lend them. They may be sent to him at Stonyhurst College, Blackburn, and will in all cases be returned.

A POSTCARD has been put into our hands advertising a rendering from the Sanskrit shortly to be published by Das Gutta & Co. of Calcutta, and quoting an "Opinion of Mr. Arthur Symonds (Editor of *The Athenæum*)."

The author of the rendering, who is a Cambridge man and a Lecturer in English Literature, should know better, even if his publishers cannot take the trouble to consult a book of reference. It may be as well to add that the Editor of this paper is not in the habit of writing opinions for advertisers, as bishops, actors, and other eminent public characters do.

'A HISTORY OF PERSIA,' by Lieut.-Col. P. M. Sykes, will be published shortly by Messrs. Macmillan in two volumes, elaborately illustrated. In the long interval of a century which has elapsed since the publication of Sir John Malcolm's well-known history many important discoveries have been made in Persia, but no single work embodying these as a whole has hitherto appeared. Col. Sykes has attempted to fill this gap. He has lived long and travelled much in Persia, and is already known as the author of 'Ten Thousand Miles in Persia' and 'The Glory of the Shia World.'

INSTEAD of the usual number of *Hermathena*, Messrs. Longmans will issue this year an Index Number. This will contain full references to the authorship and contents of all numbers of this periodical, which has been issued annually by the members of Trinity College, Dublin, since 1873. After the issue of the Index *Hermathena* will continue to appear, as before, annually.

THE REV. J. R. ILLINGWORTH has placed in the hands of Messrs. Macmillan for early publication an essay on the Gospel miracles, with two Appendixes consisting of papers read at a recent Birmingham convention.

MESSRS. LONGMANS will shortly publish a new book by the late Sister Nivedita, entitled 'Footfalls of Indian History.' It deals with the reinterpretation of the great ages of Indian history, in relation especially to the social and religious consciousness of the Indian people. It will be fully illustrated, including reproductions in colour from Abanindra Nath Tagore, and two other members of the notable school of painters which has grown up under his inspiration in Calcutta.

*The Cornhill Magazine* for February continues Sir A. Conan Doyle's 'Western Wanderings.' Mr. Archibald Marshall has some early memories of Monsignor Benson; and an Old Rugbyian deals with 'Moberly's—and Rugby in the late Sixties.' The war figures in 'The Trenches in their Making,' by Capt. C. T. Davis; 'A Piteous Story: Aerschot, August, 1914,' by Mr. E. D. Rendall; 'Birds and the Battlefields,' by Mr. Horace Hutchinson; and 'The Tollhouse,' by Evelyn St. Leger, a tale of the wartime in an old-fashioned English village. Miss Ella C. Sykes contributes her experiences of 'The Simple Life in a Poultry Ranch in British Columbia'; and Mr. Alfred Cochrane a poem, 'The Milk-Cart.'

THE four papers which appeared in *The Scotsman*, entitled 'The Great Discovery,' 'The Shadow,' 'The City of the Plain,' and 'The Victory,' and dealt with the current of feeling in Scotland since the outbreak of the war, have been reprinted separately in leaflet form, and had a large sale. They are now to be gathered into a volume, with other sketches from the pen of the author, the Rev. Norman Maclean. Messrs. James MacLehose & Sons of Glasgow are to publish it.

THE death was announced on Thursday of last week of Mr. Archibald Constable, LL.D., at the age of 71, a partner in the firm of Messrs. T. & A. Constable, the Edinburgh printers. He was a grandson of the great man associated with Walter Scott.

Dr. Constable gained a practical knowledge of printing in the offices of Messrs. Spottiswoode, and joined his father's business in Edinburgh in 1865, being chiefly employed, owing to his knowledge of languages, on the literary side of the firm's work. He translated and edited for the Scottish History Society Major's 'History of Scotland.' The degree of LL.D. was conferred upon him by his Alma Mater of St. Andrews in 1895.



## SCIENCE

*The Life of Capt. Matthew Flinders, R.N.*  
By Ernest Scott. (Angus & Robertson,  
11. 1s. net.)

THE appearance of this book a hundred years after the death of Flinders does not indicate any unseemly hurry about producing a life of one to whom the exploration of the coast-line of Australia is so deeply indebted—more, perhaps, than to any man except Cook. Sketches of Flinders there have been, but such a man was deserving of a set biography, and it cannot but be considered in the fitness of things that it should now be written, mainly from Australian sources, by a Professor of History in Melbourne, and be published in Sydney by a Colonial firm. Flinders's name, which is great wherever geographers and navigators congregate, is none the less more widely known in Australia than in England, and it so happens that, as his life's work lay mostly in Australia, the records of it have been mostly preserved there.

For Prof. Scott's book as a Life we have nothing but commendation; we are, however, compelled to remark on the length to which it has been drawn out by matter extraneous to, or only distantly connected with, Flinders. The Professor and his publishers must know the literary desires of the Australian people better than we do, but it seems to us that the padding out of the book so as to sell for a guinea is doubtful policy; and, at any rate, it is not merely a life of Flinders, but also a sort of cyclopædia of the nautical and naval, not to say botanical, history of the time. In England, if a reader wants to freshen his memory as to the mutiny of the *Bounty*, the battle of the First of June, the qualities and taste of the bread fruit, or other incidents of general knowledge, he reaches down the book that treats in full detail of the desired subject. In Australia, it would seem, they prefer to have the whole, simple narrative and incidental references, within one cover, although at a much enhanced price. As long as it does not hinder the study and examination of Flinders's work it is a matter of small importance. Really, there is but little to tell of Flinders's private life. He died comparatively young, and, with the exception of boyhood, devoted almost the whole of his years to the public service. Two years during which he was at home, at something like eight-and-twenty or thirty, when he got married, and seven years while he was a prisoner in Mauritius, are the sole deductions, if time spent as a prisoner of war may be so called.

Flinders was born in 1774, the son of a surgeon at Donington, in Lincolnshire; but instead of studying medicine as he advanced in years, as his father wished, or practising poaching as the old ballad directs, he was led by the reading of 'Robinson Crusoe' to turn all his thoughts to the sea. He seems to have had a determined scientific bent, and as a boy, without apparently having seen salt

water, and without any tutorial assistance, won a knowledge of theoretic navigation which is surprising. When he was 15, an introduction to Capt. Pasley obtained for him his entry into the Navy, and shortly afterwards Pasley took him into his own ship, the *Scipio*, and later into the *Bellerophon*. From her he was moved into the *Providence* with Bligh, for the successful bread-fruit voyage; afterwards back again to the *Bellerophon* with Pasley, under whose flag he took part in the battle of the First of June. It was his one experience of the active side of war, all the rest of his service being spent in Australian waters, and the exploration or survey of the Australian coasts.

The columns of this paper are not the place to relate in detail the many achievements of Flinders. The bare mention of some of the chief of them must suffice for the present: the verification of George Bass's striking discovery that Van Diemen's Land was not an integral part of the main island, but was separated from it by a strait to which, at Flinders's suggestion, the name of Bass was properly given; the circumnavigation of Van Diemen's Land, or—as it is now called, in deference to the wishes of the colonists—Tasmania; and the survey of the south coast of Australia, including the discovery of Port Phillip and all the leading inlets, besides many observations on the east and north. Much has often been said about his meeting with the French discovery ship *Géographe*, commanded by Nicolas Baudin, with whom, by a curious coincidence, was sailing Charles Baudin, a namesake, but no relation—then a midshipman, but later well known in the French navy as a flag officer. Between Flinders and Nicolas Baudin some amicable but jealous intercourse took place in Encounter Bay, but the crew of the *Géographe* were in a wretched state of health, and suffering from want of provisions and water. Flinders recommended Baudin to go to Sydney, where at the cost of much self-sacrifice the colony relieved his most urgent wants.

Prof. Scott is at great pains to argue that, in sending out this expedition of Baudin's, the French had no ulterior views, that their object was the pure love of science, and that it was a matter of indifference whether they were first or second in the voyage. It is impossible to say what Napoleon had in view; probably, if he could have set up the claim of discovery, he would have wished to give it validity; and the real reason of his never having done so was, first, that he had not that claim, and, secondly, that by no possibility could he have enforced the slightest part of it if he had had. English sea-power was worth a host of presumptive aspirations.

In 1803 Flinders had the misfortune to be wrecked on the Barrier Reef, and judged it best to return to England. The vessel he obtained for the voyage proved quite unseaworthy, and he thought himself fortunate in reaching Mauritius, where he hoped to get a more suitable ship. But

at Mauritius the French Governor held his passport invalid, decided that Flinders was more or less a spy, and forcibly detained him. This was annoying, and Flinders was exasperated. His conduct, though extremely natural, was sadly wanting in tact, and did not tend towards ameliorating the conditions of his imprisonment, which thus lasted seven years. He did not return to England till 1810, when he had little more than time to write the record of his voyages before his early death in 1814.

## SOCIETIES.

MATHEMATICAL.—Jan. 14.—Prof. Sir Joseph Larmor, President, in the chair.

Dr. Bromwich, as Secretary, reported that at the date of the Annual General Meeting the number of members of the Society was 305.

Prof. H. M. Macdonald read a paper on 'A Class of Diffraction Problems,' and a brief discussion took place, in which the author answered questions raised by Prof. Love, the Chairman, and Dr. Bromwich.

Mr. H. E. J. Curzon read a paper 'On Halphen's Transformation.' Prof. M. J. M. Hill also spoke at some length on the subject.

A paper by Dr. A. Young, 'A Christmas Problem in Probabilities,' was, in the absence of the author, communicated briefly by the Secretary. The problem is to determine the chance that, in a deal at bridge, one hand (at least) shall contain a singleton, or none of a suit. According to the author, this should occur seven times out of nine (in round figures). Mr. G. T. Bennett mentioned Dr. W. Pole's work 'On the Philosophy of Whist,' which contains an elaborate discussion of the probability of various arrangements of cards between the four hands.

Mr. W. E. H. Berwick's paper, 'The Condition that a Quintic Equation should be Soluble by Radicals,' was communicated by title from the chair.

Prof. Love, V.P., having taken the chair, Sir Joseph Larmor made an informal communication on: the astronomical evidence that the earth's angular velocity of rotation is not absolutely constant. According to the gravitational theory of the moon's motion, there is a difficulty that may possibly be explained by supposing that the earth's angular velocity is slowly diminishing—the amount to be accounted for being at the rate of about twenty seconds loss of time per century. Sir Joseph Larmor pointed out that a diminution of this order of magnitude might be caused by the couple of the moon's attraction on the tidal elevations of the ocean. Another cause in operation is the alteration of the earth's moment of inertia; a possible alteration would be produced if, for instance, part of the sea-bottom were suddenly depressed or elevated, involving a redistribution of the water in the oceans. Prof. Love also spoke on the subject.

## MEETINGS NEXT WEEK.

- Mon. Victoria and Albert Museum, 4.30.—'English Gothic Windows,'  
—Banister Fletcher.  
—Institute of Actuaries, 8.—'The Analysis of Life Office Expenses,' Mr. C. H. Maltby.  
—Society of Arts, 8.—'On their Production and Manufacture,'  
Lecture II, Dr. F. M. Perkins. (Antar Lecture)  
—Surveyors Institution, 8.—'The Report of the Land Enquiry  
Committee on Urban Land Tenure,' Mr. J. G. Head and Mr.  
J. Bury.  
—Geographical, 8.30.—'The Historical and Physical Geography  
of the Theatres of War,' Dr. Vaughan Cornish.  
Tues. Royal Institution, 3.—'Muscle in the Service of Nerve,'  
Lecture II, Prof. C. R. Sherrington.  
—Society of Arts, 4.30.—'The Economic Development of British  
East Africa and Uganda,' Major E. H. M. Leggett.  
—Institution of Civil Engineers, 5.—'Discussion on 'The Lateral  
Pressure and Resistance of Clay, and the Supporting Power  
of Clay Foundations,' Paper on 'Engineering Operations  
for the Prevention of Landslides,' Mr. F. J. Evans.  
—Colonial Institute, 8.30.—'The Empire and the War,' Prof. H.  
Spencer Wilkinson.  
—Anthropological Institute, 8.30.—Annual Meeting: President's  
Address on 'The Slav and Allied Racial Elements in the  
Peoples of Western Europe.'  
Wed. Society of Arts, 8.—'Portrait Painting,' Hon. John Collier.  
Thurs. Royal Institution, 3.—'Modern Theories and Methods in  
Medicine: Immunity,' Lecture II, Mr. H. G. Plimmer.  
—British Museum, 4.30.—'The Great Baths of Rome,' Mr.  
Banister Fletcher.  
—Royal, 4.30.—'The Influence of Salt-Concentration on  
Hemolysis,' Mr. W. W. C. Topley. 'The Life-Cycle of Clado-  
cera, with Remarks on the Physiology of Growth and Repro-  
duction in Crustacea,' Mr. G. Smith; and other Papers.  
—British Academy, 5.30.—'A Judo-Araman Community at  
Elephantine during the Sixth and Fifth Centuries B.C.,'  
Lecture I, Canon A. van Hoonacker. (Schweich Lecture).  
—University College, 6.—'Chanson de Roland,' Lecture II,  
Prof. L. M. Brandin.  
—Institution of Electrical Engineers, 8.—'Lord Kelvin's Work  
on Gyrostatics,' Prof. A. Gray. (Sixth Kelvin Lecture).  
Fri. Society of Arts, 6.15.—'The Great European War,' Dr. F. M.  
Sandwith. (Chadwick Public Lecture).  
—Royal Institution, 8.—'Gaseous Explosions,' Dr. Dugald  
Clerk.  
Sat. Royal Institution, 3.—'Aerial Navigation: Scientific  
Principles,' Lecture II, Dr. R. T. Glasbrook.

## FINE ARTS

*Luca della Robbia.* By Allan Marquand. "Princeton Monographs in Art and Archaeology." (Princeton, University Press; London, Milford, 11. 12s. 6d. net.)

MR. MARQUAND is to be congratulated upon this excellent *catalogue raisonné*. The book is admirably arranged, and the method followed is scientific. After a brief Introduction, in which are set down the historical facts of the artist's life, the author begins a detailed examination of all the works which can safely be attributed to Luca. He has not included the numerous works which have been incorrectly assigned to the master, but appends a chapter headed 'Works in the Manner of Luca,' in which he treats of some sixty pieces of importance. The body of the book is divided into five chapters, each dealing with a decade. Following the notice of each work are the full texts of all available documents and a careful bibliography. A large photograph of the whole work accompanies each notice, and in many cases photographs of details are also added. Mr. Marquand reduces artistic criticism to a minimum, confining himself to the scholastic side of his task, and leaving the photographs to speak for themselves. When he differs on a point of judgment from previous authorities, notably Miss Cruttwell, he is careful to mention the fact, and gives the grounds of his dissension. In the matter of attribution Mr. Marquand is very restrained and convincing. His eye is true and his judgment critical. He concentrates his attention upon the vital characteristics of the artist's style, and he has studied his manner down to the smallest detail: he notes Luca's preference for a sloping floor, his favourite arrangements of drapery, his treatment of hands, hair, and eyes, and his feeling for architectural mouldings and decoration. He relies also to a great extent upon these same studies for his chronology, for the documents in many cases give insufficient information, and although we are here on more hypothetical ground, his arrangement of the works will undoubtedly form the basis of future criticism.

In writing of Luca della Robbia Mr. Marquand is dealing with a typical fifteenth-century artist. Born in 1399, and living to the age of 82, Luca saw that marvellous time in Italian art when each day brought forth some new result which added to the glory of God and man. Religion still acted as an inspiration to artists, and the humanizing tendency of which we first find evidence in the frescoes of Giotto found an enthusiastic adherent in the first Della Robbia. He shared to the full the experimental spirit of his age. Like all the artists of the fifteenth century, he worked in many media. He made a choir gallery, a sculptural monument, bronze doors, lunettes, ceilings, pavements, decorative and commemorative medallions, altarpieces

shrines, statues, and groups. He worked in marble, bronze, and terra-cotta, and founded a great ceramic school. While chiefly interested in figure subjects, he was in touch with Brunelleschi and the other architects of the age, and his mouldings show a fine architectural feeling. Finally, his decorative work is extremely original, and has a rich beauty all its own.

Probably the only actual innovation which must be credited to Luca was the application of white and coloured enamels to terra-cotta figures and reliefs. The glaze had been used in Italy throughout the Middle Ages, and maiolica was well known. Luca, however, certainly improved upon the known process. The addition of colour was the next inevitable step, when we remember that many statues in his day were coloured. As Luca employed glazed terra-cotta as a substitute for marble, his figures are chiefly white; but colour fascinated him, and his work became more and more polychromatic. He uses many degrees of tinting and combines marble with terra-cotta in various ways; but his taste is always unimpeachable, a great feeling for simplicity and a refined colour-sense enabling him to avoid garishness or mere prettiness. He uses a number of blues, blue-greys and blue-greens, greens, browns, yellows, and a beautiful red-violet. Mr. Marquand notes that in indicating the eyes he uses grey-blue for the Madonna and for the Child, yellow for Virtues and for men. The design in Luca's work shows the same restraint as his colour. In composition, however, he often shows a concentration on the parts at the expense of the ensemble. In his early marble works this defect is less noticeable than in his later works in terra-cotta. But this very imperfection in his design is only another evidence of the revolt against formalism which characterized the epoch, and he retained enough of formalism in his design and in his types to invest them with a great dignity. No figure of Luca's is trivial or paltry, no design is theatrical or mean. If we follow Mr. Marquand through the pages of this book, we see Luca continually striving towards the perfection of a type which, based upon the traditional formalism, was to be at the same time imbued with the new feeling for nature.

His first important work was the marble Cantoria for the Duomo, Florence. The Opera del Duomo was for many years his chief patron. The Cantoria was begun about 1431, and it remained in its place until 1688, when, together with Donatello's Cantoria, it was removed to make room for larger wooden galleries. Both Cantorie are now preserved in the Museo dell' Opera del Duomo. Every detail of this justly famous gallery is beautiful: the various groups of the heavenly choir, the marble consoles with floral designs, and the panels in the soffit of the balcony. The order of the reliefs, Mr. Marquand points out, is determined by Psalm cl.:

"Alleluia. . . . Laudate Dominum in Sanctis ejus. . . . Laudate eum in sono tubæ. laudate eum in psalterio et cithara. Laudate eum

in tympano et choro: laudate eum in cordis et organo. Laudate eum in cymbalis benesonantibus: laudate eum in cymbalis jubilationis. Omnis spiritus laudet Dominum. Alleluia."

The subjects run from left to right, with two terminal "Alleluia" pieces.

In 1437-9 Luca was at work on the marble reliefs for Giotto's Campanile, in which many critics trace the influence of that master. The same influence is noticeable in the marble reliefs of the Deliverance and Crucifixion of St. Peter, now in the Museo Nazionale, which were probably made by Luca about this time for an altar in the Cathedral. In the Campanile reliefs we see the line of Luca's subsequent development foreshadowed. We note the non-formal arrangement of the figures, and the great attention given to the characterization of the individual figures; we find here also Luca taking the high view-point for the drawing of seated figures, which makes the distance from the knee to the foot appear short. The same proportions are seen in his seated Madonnas of later date.

Mr. Marquand holds that the earliest glazed works of the master are the Figdor Mirror (Vienna) and the Pistoia Visitation group. After these he places the Lunette from S. Pierino (Florence) and the Jacquemart André Madonna (Paris).

From this time we can see Luca striving to achieve his ideal Madonna and Child. These groups fall into two classes. In the first we have the "Adorations," where the Child lies upon the ground and the Virgin kneels in adoration. An early example of this type, which Mr. Marquand places before 1440, is in Nynhead Church, Wellington, and this type culminates in the Foulc Adoration (Paris) and the Kahn Nativity (New York). In the same church in Wellington is a good example of the other type of Madonna and Child. Here the figure is half-length; the Child is standing, and clasps His Mother's cloak. In the Altman Madonna, the most beautiful of the early groups, He is carried, and holds a scroll in His hand, and this *motif* is repeated in the Via Del Agnolo lunette; but here the Child is draped, possibly because the lunette stood at the entrance of a nunnery where young girls went to school. In the Frescobaldi Madonna (Berlin) the full-length figure of the Virgin is seated, and the Child, whose hand is raised in benediction, is seated on her knee; and we find a similar arrangement in the 'Madonna of the Rose Garden' (Florence, Museo Nazionale), where the Child, instead of blessing, clasps the mystic apple with one hand and plucks a flower with the other; and again in the Stemma of the Physicians (Florence, Or San Michele). In the Impruneta Madonna He nestles in His Mother's arms; in the Genoese Madonna the Virgin places her hand upon His head; in the Shaw and Bliss Madonnas (New York and Boston) He clasps the Virgin round the neck; and this is repeated, with a slight variation, in the Friedrichstein Madonna (Berlin). If we accept Mr. Marquand's chronology, we



see a gradual progress towards humanity in these groups, which become more intimate and tender as the years pass on. Luca remained all his life a simple man who loved women, children, and flowers, and the most charming works of Andrea della Robbia are those produced under the influence of his gentle-natured uncle.

Concurrently with these Madonnas, Luca worked on his important commissions for the Opera del Duomo and other patrons. Between 1440 and 1450 he made the candelabrum-bearing angels (one of which so strangely resembles in feature the 'Young Warrior' of Pollaiuolo in the Bargello), and the Resurrection and the Ascension lunettes for the Duomo. By documents here published for the first time Mr. Marquand shows that Luca received the commission for the Resurrection lunette in 1442, and finished it in the early months of 1445. Between 1445 and 1452 he probably made the bronze heads for the doors of the North Sacristy of the Duomo, and between 1464 and 1469 he made the panels. The ceiling and roof of the Cappella del Crocifisso (S. Miniato), and the vault and pavement for the study of Piero dei Medici, were designed in 1448; the Federighi Tomb (S. Trinità) and the Impruneta Tabernacles about 1455. The ceiling of the cupola of the Pazzi Chapel Porch (S. Croce) Mr. Marquand assigns, apparently on internal evidence only, to 1468, although he believes that the Apostles were made between 1430 and 1440. This is a heterodox view, as Miss Cruttwell places the Apostles between 1440 and 1450; Marcel Raymond and Schubring between 1450 and 1460; and Bode, Burckhardt, and Fabriczy as late as 1470-78.

We are particularly grateful for the excellent photographs of details in Mr. Marquand's book. From them the reader can appreciate Luca as a decorator, and realize how skilfully he could treat fruit and flowers in both a naturalistic and a conventional manner. In the Pazzi Chapel ceiling we see the two treatments side by side; and the photograph of a portion of the marvellous polychromatic terra-cotta frame to the Federighi monument helps us to understand Vasari's exclamation: "Questa opera è maravigliosa e rarissima!"

We await with pleasure the volumes on Andrea and Giovanni della Robbia which Mr. Marquand promises us.

*Sketches in Poland.* Written and painted by Frances Delaney Little. (Melrose, 9s. net.)

WHEN Mrs. Little visited Poland in 1913 she had no intention of supplying the long-felt want of a description of that country. She went in order to paint unaffected little water-colour sketches—the strongest point of which is not their draughtsmanship—and to make friends with various members of the Polish nobility, whose names and residences are invariably indicated by dashes, after the manner of the Press Bureau. In the course of her journey the author visited

all the important towns of Austrian, Russian, and German Poland, receiving everywhere a kindly reception from the ever-courteous and hospitable people. She set out to write her book simply in order to give her own impressions of the country, and with the deliberate intention of avoiding everything in the nature of politics and sociology. But at the very beginning of her journey she saw that which made her cry out: "These people are enduring a sorrow—one sorrow. In all their faces pain has set one mark." After this discovery the causes of this sorrow become a veritable King Charles's head.

It was perhaps unfortunate that the Russian Poles whom the author met should have been so detached from purely Russian society. This circumstance caused Mrs. Little to regard as Polish several peculiarities of food, custom, and language which are at least equally Russian. She quotes several Polish words which seem to have exercised a peculiar fascination for her, regardless of the fact that Moscow is as much entitled to them as Cracow. We may also point out that the author apparently confuses the Uniat with the Greek Orthodox Church in Lemberg (p. 158), and that the frontispiece map of Poland does not seem to refer to any particular period of her history.

As might be expected, it was in Austrian Poland that the author found the greatest amount of political freedom, although the Ruthenian population of Eastern Galicia is apt to complain bitterly of the alleged oppression exercised by the Poles, who are the principal landowners. It is, however, difficult to determine the extent to which the grievance is real, and how far it is exploited by the Austrian Government in its efforts to play off one people against another. Since the beginning of the war it has been made clear that Austrian emissaries have been canvassing for the support of Bulgarian Slavs on the strength of the good treatment of the Ruthenians in Galicia. We may add, as a fact which may well be overlooked in the present hurly-burly, that election to the Galician Diet was revised by a law passed early in 1914, which gave women the power of voting in four electoral colleges out of six. It is unlikely, in view of the Russian occupation of Galicia, that this enactment will ever be put into operation.

Concerning the Prussian oppression of the Poles in Posnania the author has a great deal to say. During the last few years the measures taken to expropriate Polish landowners have been more severe than any action of the Russian Government since the end of the 1863-4 rebellion. Although there is not, on paper, much to choose between Russian and Prussian legislation, the Poles seem to regard the former as the less evil. As one lady observed to the author: "The Russian laws are just as oppressive, but, thank God, the administration is corrupt!"

Mrs. Little does not appear to have noticed the principal difficulty of a re-constituted Poland. Not merely have the ethnographical frontiers of Poland

shrunk enormously since the Partitions, but there has been a great deal of racial overlapping, due to the westward movement of the Ruthenian population from Russia into Galicia and to other causes. The author speaks as if the Poles and the Lithuanians were one. This is not the case; they share the Roman Catholic faith, but have different aspirations. There is a Lithuanian nationalist movement which once, it is interesting to recall, had the support of the Russian Government on account of its anti-Polish tendencies. Lastly, there are the Jews, who form a third of the population of Russian Poland, and who virtually take the place of a middle class in the social organization of the country. Mrs. Little had but a glimpse of the Jews of Warsaw from the protection of a tramcar, and her impression was one of disgust and horror. It is difficult, in effect, to foresee the place they will hold in the future Poland. Between them and the Poles a hearty hatred endures, and it has become specially bitter since, in 1913, a Socialist Jew captured the representation of Warsaw in the Russian Duma from an important leader of Polish nationalism. There are 300,000 Jews in Warsaw, living apart from the Poles, speaking a different language, and conforming to entirely different customs. A hint of what might be expected was contained in the Proclamation of the Grand Duke Nicholas which promised autonomy to the Poles, and included these significant words:—

"Russia expects but one thing from you—an equal regard for the rights of those nationalities with which history has caused you to be associated."

The volume contains an impassioned historical Appendix by another writer, and, in addition to Mrs. Little's own sketches, reproductions of a few picture-postcard copies of representative specimens of modern Polish art.

#### THE PASTEL SOCIETY.

THE catalogue of the sixteenth exhibition of the Pastel Society contains a preface vindicating the permanence of pastel, which has, we believe, already seen some service, but is evidently thought still to be necessary. From the point of view of the purchaser its contentions may be accepted as largely true. In a house shaken by motor-buses a good deal of pastel may shake off and deposit at the bottom of the frame noticeably enough, yet not, as a rule, very noticeably by its departure from the surface of the picture. But if it is properly sealed under glass, so that no dust can sift in from the back, it is reasonably permanent, but for the fact that the colours are usually sold in series which do not confess at all the chemical composition of the pigment, so that artists are a little tempted to fall into the employment of fugitive tints.

From the artist's point of view, however, the material, which used to be regarded as pre-eminently one for preliminary studies, has considerable disadvantages from its fragility. The ordinary artist cannot afford to keep all his studies framed under glass. Even certain of his exhibited work, when it returns to him unsold, is apt to be dismantled in order that the frame may serve for another picture. The moment the pastel

comes from under glass it must be protected from the slightest rubbing. Even in a portfolio it deteriorates, and, if kept uncovered, it gathers dust which is utterly irremovable. A study done with a pen may be used to work from and kicked about the floor for months, and the passage of india-rubber across its surface restores it as property in good condition, while even a water-colour has in somewhat less degree a similar virtue.

These reflections are not of a nature that need discourage any amateur from buying a pastel; they do not threaten his property so long as he treats it with elementary consideration. But they do explain, perhaps, why pastels are not more used by the workaday painter in preparing the "documents" for his pictures. Moreover, our degenerate technique tends to suppress the making of studies at all, and to lead to the thrashing out of every stage of a design on the same long-suffering piece of canvas. Thus it happens that the method which was pre-eminently a *drawing* in colour in the hands of its few masters has been almost abandoned for such purposes, and the present show is mainly one of little exhibition paintings executed in a medium which removes some of the technical difficulties of oil painting—difficulties which have the merit of exacting concentration and promptitude, since the paint is apt to dry with the painter's task unperformed.

Mr. Gwelo Goodman's large collection of work (1-28) shows this kind of picture-painting in pastel in the hands of a virtuoso of some obvious cleverness. No. 12, *Port Said*, would be rather good if the artist could but have resisted his appetite for gaudy colouring in the sky and upper part of the picture. All his work has at least some element of firmness, if we compare it with that of Mr. McClure Hamilton (160-163), in which the modelling alternates violently between the harshest cutting edges and the treacherous velvety softness which is one of the dangers of pastel. The greatest pastelists, from Watteau to Degas, have made constant use of the mean between these extremes, the device of hatching, and it is largely by the generalized, yet characteristic use of this that pastel maintains the draughtsmanlike character which justifies its use. Mr. Goodman's work is all hatching, in the superficial sense of being made up of short, chopped strokes; but it has not the consistent balance of the claims of order and variety which distinguishes the stylistic from the merely mannered use of hatching. In parts of his work—notably the surface of moving water—his sort of stroke lends itself to elaborate delineation of nature, and the invitation to naturalism is accepted without reserve. In other parts realism is made more difficult by such methods, while representation becomes perfunctory and, by contrast, insufficient. We feel far more respect for the meticulous, literal rendering of Mr. Sichel's *Still Life* (277), or even his *Old Mounting Steps, Harden Hall* (276). In both of these directness and precision give, as always, a certain momentous interest to the performance of a difficult, if prosaic task. We find a similar merit, though with more insight into the real field of pastel, in Mrs. Sutro's four exhibits (29-32). Here is a firm and tranquil hand of which any drawing-master might be proud (how rare is such work becoming to-day!), but the parts of the subjects revealed by light are ever so slightly over-analyzed, so that certain passages of flat shade refuse to be filled by our imagination, and become gaps in the design.

Slight works, successful perhaps by fortunate choice of subject, are contributed by

Miss Ann Sterndale Bennett (218), Mr. Frank Carter (235), and Miss A. G. Pike (249), while rather higher praise should be awarded to Mr. Hugh Williams for his *Orchard in April* (226), with its more original and unhackneyed colour-scheme and delicate suggestion of detail.

## MUSIC

### NEW PUBLICATIONS.

MESSRS. J. & W. CHESTER.

*Fourteen Russian Folk-Songs.* Selected and arranged by Rosa Newmarch. 2s. net.—These folk-songs are set in simple form, to be sung by one or two voices, or merely played on the pianoforte. They have English words, and the original text is given in the last number only, the Russian National Anthem. Mrs. Newmarch, however, explains that some of the tunes are associated with many variations in words. She also mentions, by the way, that, before the Lvov Anthem was composed, the music of the English National Anthem was used in Russia on all State occasions. The first number of the collection is familiar. It is the bright old melody used by Moussorgsky in 'Boris Godounov'; and Beethoven also introduced it in his Quartet, Op. 59, No. 2. No. 9 is the quaint 'Drinking Song' sung by Varlaam in the same opera. 'The Song of the Boatmen on the Volga' is characteristic in both melody and accompaniment. But all the numbers, in different ways, are fresh and attractive.

MESSRS. NOVELLO.

*Invocation.* By A. Dvorák. 2s. net.—This effective air for soprano is from 'The Spectre's Bride,' a romantic cantata which created a strong impression when it was produced at Birmingham, yet is now seldom heard in London. The air in question is characteristic. Orchestral colouring certainly enhances its charm, yet a sympathetic accompanist could remind one to some extent of the original setting.

*The Birthright: a Marching Song for Mixed Voices.* By Edward Elgar. With or without Accompaniment. 3d.—This is a spirited setting of words by Mr. George A. Stocks. The music is wholly diatonic, but the composer has the art of writing in a simple yet impressive style. Flourishes by bugles are marked, but it can be sung without these, and in that case may be taken a tone lower. It is also arranged for unison singing with accompaniment and horns (price 1½d.).

*When Children go a-Maying.* By A. Herbert Brewer. 2s. net.—The poem by Mr. E. Teschemacher calls, as the title suggests, for light merry music, and this Dr. Brewer has provided in the vocal part, and especially in the accompaniment.

*Barcarolle for Violin and Pianoforte.* By W. McNaught. 2s. net.—In this gracefully written piece constant variety is obtained by clever use of chromatic notes and chords, yet, with the exception of a short well-contrasting passage in a flat, the whole of the music is virtually in F major.

*Secret of my Heart.—Honeysuckle.* By Percy E. Fletcher. 2s. net each.—These songs are smooth and melodious. Though conventional, they are well written for the voice, and pleasing.

### BEETHOVEN'S 'BATTLE OF VITTORIA' AND THACKERAY.

I was much interested to read in the 'Musical Gossip' of your issue of the 9th inst. the suggestion that the revival of a certain cantata by W. F. Bach "at the present day might prove interesting to musicians." I feel sure it would. The question is, Are there any other neglected compositions that are worthy of revival in these stirring times? I believe that I know most of Beethoven's works, but of 'Die Schlacht bei Vittoria' I, in common, no doubt, with many others, know nothing save the description in 'Vanity Fair' (chap. lxii.):—

"The next day they gave another piece of Beethoven: 'Die Schlacht bei Vittoria.' 'Malbrook' is introduced at the beginning of the performance, as indicative of the brisk advance of the French Army. Then come drums, trumpets, thunder of artillery, and groans of the dying, and at last, in a grand triumphant swell, 'God save the King' is performed. There may have been a score of Englishmen in the house, but at the burst of that beloved and well-known music every one of them... stood bolt upright in their places, and proclaimed themselves to be members of the dear old British nation."

Thackeray had heard the work while at Weimar ("Pumpnickel") during the winter of 1830-31, so that the impression it made on him was deep enough to stand the test of more than fifteen years. It will be urged that the great writer was not a critical musician: the idea of the "groans of the dying" will certainly not appeal to every one. Still, there is evidence that he was, on occasion, passionately moved by music. The *milieu* may have played its part, but was not in itself sufficient to account for the depth of the emotion excited. The most striking single episode that occurs to me is the one quoted by Mr. Lewis Melville (in his second biography of the novelist, 1910, vol. i. p. 119) as a proof of Thackeray's love for children:—

"When James T. Fields, the American publisher, was one day mentioning the various sights he had seen in London, Thackeray, who happened to overhear him, broke in with, 'But you have not seen the greatest one yet. Go with me to-day to St. Paul's, and hear the charity children sing.' 'So we went,' Fields has related, 'and I saw the "head cynic of literature," the "hater of humanity," as a critical dunce in *The Times* once called him, hiding his bowed head wet with tears, while his whole frame shook with emotion, as the children of poverty rose to pour out their anthem of praise. Afterwards he wrote about it."

"He wrote about it" very beautifully in the lecture on 'George the Third':—

"And yet there is one day in the year—a day when old George loved with all his heart to attend it—when I think St. Paul's presents the noblest sight in the whole world: when five thousand charity children, with cheeks like nosebags, and sweet, fresh voices, sing the hymn which makes every heart thrill with praise and happiness. I have seen a hundred grand sights in the world—coronations, Papian splendours, Crystal Palace openings, Pope's chapels with their processions of long-tailed cardinals and quavering choirs of fat sopranos—but think in all Christendom there is no such sight as Charity Children's Day. *Non Angli, sed angeli*. As one looks at that beautiful multitude of innocents: as the first note strikes: indeed one may almost fancy that cherubs are singing."

I would scarcely be justified in asking you to reprint these well-known and easily accessible passages merely apropos of Beethoven's battle-piece. But I am anxious to point out at the same time a curious parallel to Thackeray's love for this particular service which has, perhaps, not yet been noted. In June, 1851, Berlioz wrote from London to Joseph d'Ortigue:—

"I quote from the only edition I have at hand, 'The Life of Hector Berlioz' (in 'Everyman's Library'), translated by K. F. Bault, p. 213. This Life combines the memoirs and correspondence.



"I want to tell you of the extraordinary impression made on me by the singing of six thousand Charity School children in St. Paul's Cathedral. It is an annual affair, and is, beyond compare, the most imposing, the most Babylonian ceremony I ever witnessed. It was a realization of part of my dreams, and proof positive of the unknown power of vast musical masses. This fact is no more understood on the Continent than is Chinese music."

Quite apart from the fact that the one passage was intended as literature, while the other is but a casual reference in a hurried letter, Thackeray's is obviously the finer appreciation. In it speaks the man, the lover of humanity, his soul deeply stirred by the surroundings and the music; in the other we hear only the voice of the professional musician.

And this brings me back to my original point. Is it not possible that Beethoven's 'Battle of Vittoria' might make a wide appeal at the present time? H. O.

\* \* Beethoven's 'Battle Symphony,' when produced (with all kinds of sensational effects) at Vienna in 1813, for the benefit of the soldiers wounded at the battle of Hanau, drew an immense audience. So it did when given in 1815 at Drury Lane Theatre, under the direction of Sir George Smart. H. O. is inclined to think that the work might make a wide appeal at the present time. In *The Athenæum* of August 29th last it is stated that after the Drury Lane production it soon fell into oblivion. As a Beethoven novelty it would, of course, excite curiosity, which, however, would be soon satisfied. The music is unworthy of the master.

To the writer's interesting quotations from 'Vanity Fair,' Lewis Melville's biography of Thackeray, and Berlioz's letter respecting the singing of the children at St. Paul's may be added what Haydn wrote in his diary after hearing them in 1791:—

"No music ever affected me so powerfully before in my life."

The children sang John Jones's familiar chant, and Haydn noted it down in his diary. His memory failed him in one bar, but the change he made was really an improvement on the original.

## Musical Gossip.

THE absence of novelties in a programme is only felt when the music is dull or hackneyed. At the Symphony Concert last Saturday at Queen's Hall all the numbers were more or less familiar, but all interesting. César Franck's Symphony in D minor is not only a fine work, but also an important landmark in the history of music in France. The composer stands midway between past and present, for he tried to enlarge classical forms, whereas now there is a prevailing tendency to abolish them. The music of the Symphony is easy to follow, and, in addition, is clever and sympathetic. There is nothing to excite astonishment, but much to enjoy. A charming theme in the first movement, both in its melody and harmony, sounds very like Grieg, of whom, as a rule, there are few traces in Franck's music. An excellent performance was given of the work under the direction of Sir Henry J. Wood. Miss Marie Hall's rendering of Lalo's 'Symphonie Espagnole' was sound and expressive.

THE scheme for the Symphony Concert at Queen's Hall next Saturday afternoon includes two symphonies—in former days an ordinary custom—both by Beethoven, the C minor, and the one in A. His 'Leonora' Overture, No. 3, will also be given. A Portuguese cellist, Madame Gailhermina

Suggia, who will make her début at these concerts, and Mr. Maurice Sons will perform Brahms's Concerto for violin and 'cello.

THE next concert of the Royal Philharmonic Society, which takes place at Queen's Hall on the 26th inst., will be under the direction of Mr. Thomas Beecham. Borodin's Symphony in B minor is welcome: it is an interesting work, and, though not an absolute novelty, is not over-familiar. Since the production of Russian operas at Drury Lane in 1913 and 1914 special interest has been taken in Russian music. Borodin's 'Prince Igor' is characteristic, notably the second act, with its fascinating Oriental dances. The programme also includes Mr. Delius's attractive 'Paris,' and Dr. Ethel Smyth's Overture to 'The Wreckers.' M. Sapellnikov is announced to play Liszt's Second Concerto in A major, also a group of solos. The concert ends with Weber's animated 'Oberon' Overture.

THE Société des Concerts Français have decided to give this season only one concert, devoted to Belgian and French music. It will take place on the 28th inst. at the Æolian Hall. The programme consists of César Franck's Sonata for violin and piano; Berlioz's 'Rêverie et Caprice,' written in 1839 for Artôt; and Victor Vreul's Sonata for violin and piano. The last-named was born at Verviers, and studied at the Liège Conservatoire, and afterwards under M. Vincent d'Indy. The entire takings will be handed to the French Ambassador in aid of the funds providing for the comfort of the Allied troops at the front.

LAST Thursday week the organizers of the War Emergency Entertainments began another series of concerts at Steinway Hall under the direction of Mr. Isidore de Lara.

The programme included some refined songs by Mr. Roger Quilter, also Coleridge-Taylor's 'Life and Death' and 'Eleanore,' and songs from Mr. Isidore de Lara's 'The Light of Asia,' all rendered with good feeling. Among the instrumental music may be mentioned a bright movement from Mr. John Ireland's Sonata for violin and piano.

AT the second performance of 'The Messiah,' Miss Ruth Vincent, Madame Clara Butt, and Messrs. Ben Davies and Herbert Brown were the soloists, and all were at their best. The choir also distinguished itself. Sir Frederick Bridge again conducted.

THE inaugural performance of sixteenth- and seventeenth-century dances given last December by Mr. Arnold Dolmetsch in the Hall of the Art-Workers' Guild, Queen Square, Bloomsbury, proved so successful that a second one will be given on Wednesday evening, February 10th, with a new set of dances. 'The Favourite,' a "Chaconne danc'd by Her Majesty" (Queen Anne), will, however, be repeated, and followed by the original concluding Boree (Bourée), which was not ready in time for the first performance. The programme will also include a 'Canarie' for two dancers, anonymous, 1690, and an 'Entrée' for one dancer by Raoul Auger Feuillet, a celebrated dancing-master at Paris about 1700. He will be further represented by 'Folies d'Espagne' for one dancer.

### PERFORMANCES NEXT WEEK.

- SEX. Concert, 3.30, Royal Albert Hall.
- Sunday Concert Society, 3.30, Queen's Hall.
- Ballad Concert, 7, Queen's Hall.
- MOS. London Symphony Orchestra, 8, Queen's Hall.
- TUE. Royal Philharmonic Society, 8, Queen's Hall.
- THURS. Société des Concerts Français, 8, Æolian Hall.
- Concert of British Composers, 8.30, Steinway Hall.
- FRI. Leighton House Concert, 4, Leighton House.
- Helene Dolmetsch's Concert, 8, Æolian Hall.
- SAT. Ballad Concert, 8, Royal Albert Hall.
- Queen's Hall Orchestra, 3, Queen's Hall.

## DRAMA

### 'LE CLOITRE' AT THE KINGSWAY.

THE action of M. Verhaeren's play passes within the walls of a monastery. The aged Prior wishes to appoint a successor to himself, and his choice falls upon Dom Balthazar, while two other monks nurse ambitions more or less openly, and gather parties in their support. But Balthazar, unknown to all except the Prior, is guilty of parricide, and has, moreover, been a party to the condemnation and execution of one entirely innocent of the crime. Now his conscience has been touched by a confession he has heard. He must reveal his fault to the monks. But his friend, the young monk Marc, tells him that he can only gain absolution by submitting to the law. In defiance, therefore, of the politically-minded Prior, Balthazar shouts the truth about himself from his penitential cell down to the Sunday congregation, and is thrown out of the sanctuary to face justice. From the opening scene, in which the monks are quietly discussing Tertullian, to this final outburst the characterization develops uninterrupted and with convincing interplay.

There is at the moment a cult of the works of M. Verhaeren almost amounting to a "boom," and the producers of 'Le Cloître' invite us to compare this play with 'Macbeth' and Tolstoy's 'The Power of Darkness' as an analysis of remorse. Balthazar, however, does not strike us as on the same plane. He does not struggle against elemental forces; he is a villain of the literary type to whom open confession is a luxury. He must have an audience; and to enable him to confess in sufficient publicity the Prior must re-establish a custom which has been in abeyance for ten years, and summon all the monks to attend. Balthazar almost glories in his crime, describing it with rapture rather than with contrition. He says of his father, for example, at the moment of the murder: "Il paraissait, lui seul, être tous mes aïeux." If, indeed, he is to be compared with any character of Shakespeare, he comes nearest to Richard II., whose self-pity and renunciation urged on his imagination at the expense of his repentance.

'Le Cloître' contains no women, and in an apparent endeavour to rectify this omission somebody made the serious error of giving the part of Marc to Marie de Nys. While we have no fault to find with this lady's acting, the mere fact of her sex made the scenes between Marc and Balthazar sound and appear irritatingly like love-scenes. Everything was against the lady in this respect—voice, appearance, and attire. M. Carlo Liten made an admirable Balthazar, cleverly exaggerating his effects until, in the last act, we saw a man revelling without disguise in his crime because it had given him the opportunity to evoke such a sensation by confessing it. Another able

performance was the Prior of M. de Grommelynek, senile, but authoritative, and very political. The rest of the cast was also excellent. The production was apparently the work of Mr. Granville Barker, although no name was mentioned. There was the usual substitution of two coloured lights from above and below for footlights and lights from the wings, and the three scenes were effectively constructed around a single built set, although in the long run very little remained of M. Verhaeren's original stage directions. Those of our readers who enjoy good French acting, and can appreciate the sonorous lines of M. Verhaeren, should on no account miss one of these *matinée* performances.

### 'KINGS AND QUEENS.'

MR. RUDOLF BESIER has taken for his new play at the St. James's the well-worn theme of a man whose circumstances in life aggravate his leanings towards the puritanical. Married to a woman overflowing with the *joie de vivre*, and called to a position of obvious responsibility by the death of a rakish parent, he loses all sense of proportion and blindly follows the dictates of his mother, who is herself experiencing the reaction consequent on being freed from a libertine. To this over-staid household come a nephew able to sympathize only—and to a dangerous extent—with the young wife, and an uncle who has understanding for all, and appreciation especially for the "gay" world.

Out of this material the author constructs a good play with several moving situations. Unfortunately he calls it 'Kings and Queens' and places his action amid Court trappings. The only justification we have yet found for his doing so is that the St. James's is a fitting home for courtly manners and royal staging.

From the quotation which heads the programme:—

"My dears, they have five fingers on each hand, and take their meals regularly," one may suppose that the whole object of the play is to show us how ordinary royal personages are. If so, we must object that the household presented is far below the ordinary standard in intelligence and behaviour, whereas royalty, with the opportunities it enjoys, is rightly expected to be well above it. The acting attains a good level throughout. Sir George Alexander combines something of courtly grace and flashes of dignity with the air of one to whom knowledge of the world has brought catholicity. Mr. Arthur Wontner conveys well the young man whose virile humanity has been submerged by his mother's ideas of conventional duty. Frances Ivor might perhaps have managed more contrast between her austerity and her genuine womanliness when she realizes her mistake; and the part of Marie Löhr does not need the touch of frivolity to emphasize her innate joy of life. Mr. Ben Webster deserves praise for what he has made of Prince Louis.

### Dramatic Gossip.

'THE SHEPHERDS,' a Christmas Nativity play, written by Father Cuthbert in aid of the Franciscan Hop-Fields Mission, was given at the Cathedral Hall, Westminster, on Tuesday, Thursday, and Friday in Epiphany week. The performance was under the direction of Edith Craig.

The play included a vision of angels bringing the good tidings on the hill-side; the pilgrimage of the shepherds to the City of David, and the ridicule and opposition which they encountered; and the manger at Bethlehem, while the shepherds prostrate in adoration of the Christ were shown in a final tableau.

The soi-disant Israelites, who used the dialect of English peasants, were quaintly reminiscent of their prototypes in the mediæval mystery-plays, and the medley of costumes, of no period and no nation, strengthened the idea.

Mr. J. Rorke as Nat the Minstrel gave a good rendering of a song by Mr. Charlton B. Walker, and accompanied himself on a stringed instrument of plaintive sweetness. Mr. J. Tippet as Ned the Shepherd drew some haunting notes from the shepherd's pipes; and Frank Brine as the Boy danced gracefully. Mr. Patrick Kirwan made the old shepherd tremulous, but determined; and Mr. Nock's "Traveller" was so haughty and cantankerous that we suspected him of being a Roman in disguise.

The choir was ably directed by Mr. Vernor Grant in its rendering of 'The Angels' Song.'

THE potential value of the cinema as a popular educator is great, and the picture-play 'The Escape,' produced by Mr. D. W. Griffith, of which a private view was given at the Alhambra Theatre last Tuesday week, should convey some useful lessons. The story deals with life in a New York tenement, and the effects of heredity and environment on the various members of a working-class family.

Some of the incidents portrayed are unconvincing, particularly the evidences of brutality on the part of the heroine's brother and his eventual reclamation by the operation of trephining. The pictures are certainly good, but a show which occupies more than two hours is likely to prove too much for an ordinary exhibition.

THE death of Mrs. John Wood last week will recall, especially to older playgoers, many admirable performances. Like Fanny Brough, she was a comedian of wonderful gaiety and brightness, and an untiring worker throughout a long life. Those who saw her latest performances at Drury Lane will find it difficult to believe that she was born as long ago as 1833. But she began acting at an early age, and added to her natural gifts an exceptionally wide experience.

She paid several visits to the United States, and undertook the management of a theatre in New York from 1863 to 1866. She first appeared in London in 1866, and in 1869 became manager of the St. James's. Her best work was done at the Court, where from 1883 to 1891 she was prominent in the successful series of Sir Arthur Pinero's plays, and had no rival as a comedian in parts requiring dash and go, though others paid her the tribute of imitating her methods. Distinguished alike for energy and gaiety, she will be missed by many friends and colleagues.

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## Public School Battalion.

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# ROYAL NAVAL DIVISION

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